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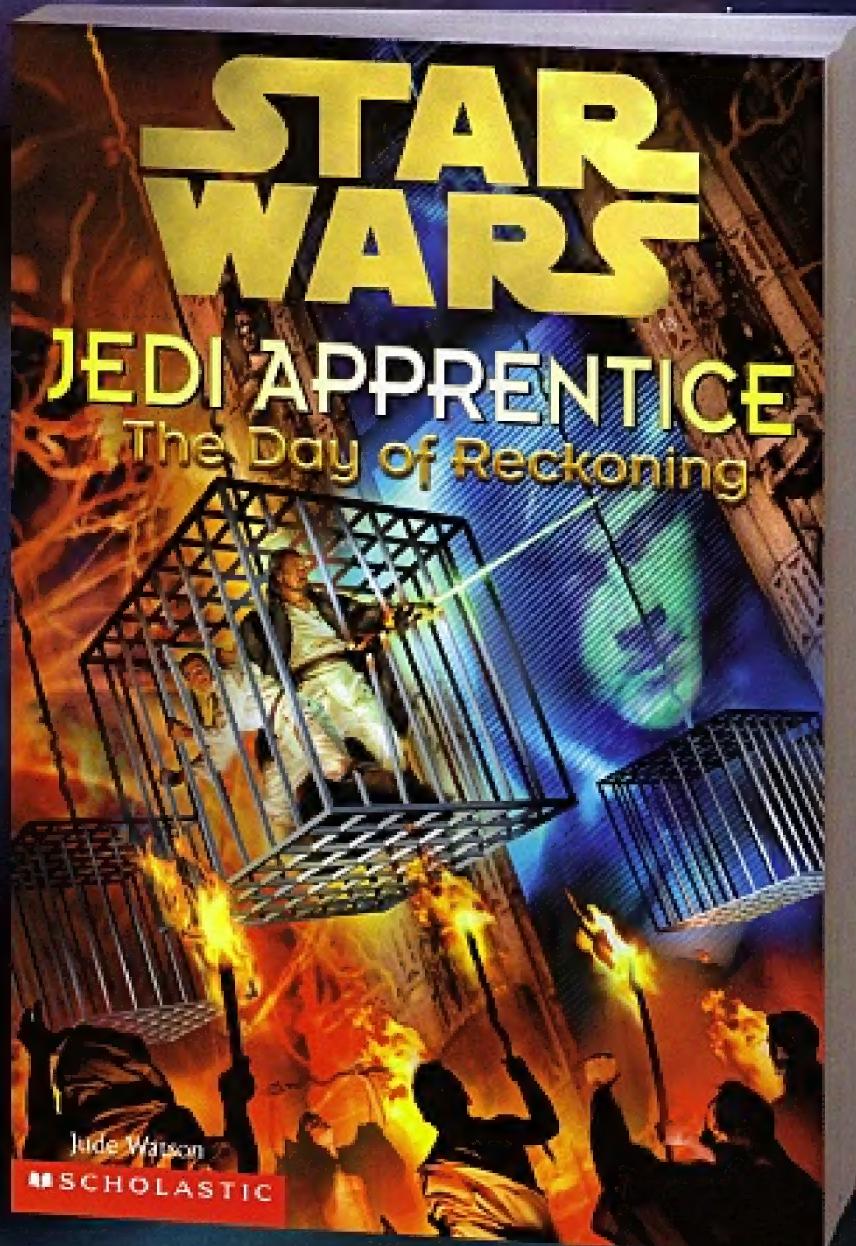


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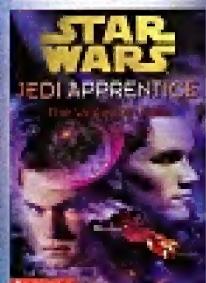
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»Inside the

Insider 48



Features

18 George Lucas in Love

Joining the ranks of *Hardware Wars* and *Troops*, the new short film spoof *George Lucas in Love* has become an instant fan classic—and gotten its creators on the Hollywood fast track. Brian F. McCaughey talks to the filmmakers about how they did it.

20 Episode I Easter Egg Hunt!

It's time to put the rumors to rest, as the Insider goes on a hunt for the secret images, jokes, and cameos (known as Easter Eggs) hidden throughout *The Phantom Menace*. Mark Cotta Vaz goes behind the scenes with ILM to debunk the myths and uncover Easter Eggs not yet found. From E.T.s to *Blade Runner* to lawn mowers, it's all here!

26 Voices of Episode I

Get face-to-face with the talented actors who lent their voices to some of the greatest characters in the latest *Star Wars* episode. Jason Fry lends an ear to the performers behind Watto, Sebulba, Captain Tarpals, Darth Maul, TC-14, and both Fode and Beed. Hear ye, hear ye!

32 Decipher This!

They came, they sas, they conquered. The brave competitors for the *Star Wars* CCG World Championship met at the 1999 Decipher Con in Virginia Beach, and the Insider's Rich Handley was there to watch the winners.

52 Ray Park » LIFE AFTER DARTH

Now that Darth Maul's been split in two, just what the heck is actor Ray Park going to do? Well, star in *X-Men*, for one thing—and slice-and-dice in *Sleepy Hollow* for another. Scott Chernoff catches up with Park one year after his first Insider interview to reflect on his summer of *Star Wars* and look ahead to his burgeoning feature film career.

58 Star Wars Road Trip!

Fasten your seat belts—it's the Insider's comprehensive and adventure-filled exploration of all the places you can go where *Star Wars* was filmed in the United States, including the Tatooine dunes of Death Valley and Yuma, the Endorian forests of Northern California—and a lot more. David West Reynolds and Scott Chernoff take a look back at the original location shooting and find the Death Valley spots again. Plus, your handy road map and written directions so you can make the *Star Wars* Road Trip yourself. All that and a cool contest, too!

Departments

8 REBEL RUMBLINGS

Chewbacca the Wookiee, rest in peace.

10 PREQUEL UPDATE

Rick McCallum moves to Australia for Episode II, and gears up for principal photography this summer.

12 STAR NEWS

Casting begins on Episode II; Yoda strikes back; Episode I video details; *Revenge of the Sith*; Lucas and Spielberg in L.A.; *Star Wars* RPG returns; and much more of the latest news from the Lucasfilm universe.

70 IN THE STAR WARS UNIVERSE

On the run with Rune Haako, and more of *Mos*.

72 THE HORSE'S MOUTH

Star Wars Tales lets unexpected characters and stories shine.

74 STAR WARS BOOKSHELF

Let the onslaught begin: Michael A. Stackpole turns the tide.

76 SCOUTING THE GALAXY

All your *Star Wars* collecting questions answered, with Force.

82 THE LAST PAGE

Rogues Gallery

from the editor's desk

THERE'S NO SUCH THING AS TOO OBSCURE

LAST ISSUE, WE UNVEILED our newest exclusive action figure: Wuher the bartender from *A New Hope*. Finally, you can get the party started at home because there's an action figure who knows how to serve drinks. Hasbro's creation of Wuher was in no small part due to the outcry from fan groups like yakface.com, which led petition drives to make sure Wuher's importance to the *Star Wars* trilogy was not forgotten.

Now that Wuher, also known as one of the homeliest action figures ever sculpted, has been produced, who's next? Well, did you know there are at least two dozen aliens from both the Cantina and Jabba's Palace that haven't been made yet for Hasbro's Power of the Force line?

You may say, "Who cares? Aren't we getting a bit obscure here? These characters had less than one second of screen time?"

To which I say, "So what!" The best part about *Star Wars* is that it's the movie that keeps on giving. There's always more to discover. As

far as I'm concerned, the gauntlet was thrown down with Pote Snitkin. When he was announced as an action figure, even I didn't know who he was. If Pote Snitkin, then why not Herri Odle or Dannik Jerriko?

Help us decide. There is no guarantee that we will be able to produce whatever figure you vote for, but if you photocopy this simple questionnaire and send it to us, at least your voice can be heard.

If you would like to see what all these characters look like turn to the last page of the magazine. If you think you're hot stuff, see how many you can name without looking at the captions.

**AS FAR AS I'M CONCERNED,
THE GAUNTLET WAS THROWN
DOWN WITH POTE SNITKIN.
WHEN HE WAS ANNOUNCED AS
AN ACTION FIGURE, EVEN I
DIDN'T KNOW WHO HE WAS.**

Thanks for your input.


JON BRADLEY SNYDER
EDITOR-IN-CHIEF

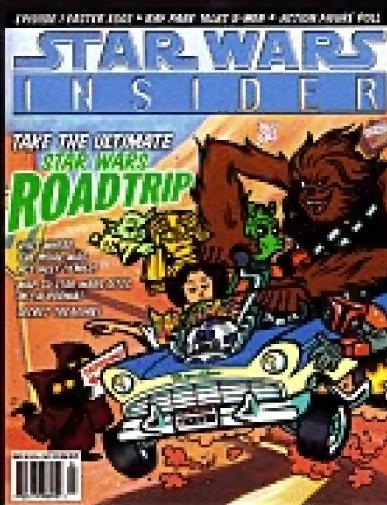
CALL TO ACTION!

TURN TO PAGE 82 FOR PHOTOS

WHICH CHARACTER WOULD YOU MOST LIKE TO SEE turned into an action figure? Pick as many as you want* and fax your response to (303) 856-2254, or mail it to ACTION FIGURE POLL, c/o *Star Wars Insider*, P.O. Box 111000, Aurora, CO 80042.

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Star Wars Road Trip! Original art by Jay Stephens. WARNING: *Star Wars Insider* cannot be held responsible for the behavior of any Jawas you may or not pick up hitch-hiking.

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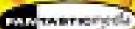
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rebel rumblings

Chewbacca R.I.P.

I AM WRITING IN HONOR of my good friend Chewbacca. In a recent book, *Vector Prime*, Chewbacca saved Anakin Solo's life, but sacrificed his own. I personally did not believe it at first, thinking somehow he was going to survive, but unfortunately he did not. When I finished the book, I sat in a corner and cried my eyes out for five minutes. I realized it was going to make Han Solo stronger, so I finally got over my little ordeal and decided to write this letter. I don't care if only one person reads it, or a thousand—I just ask one thing of whoever does read this. Please, take a moment of silence for our good friend Chewbacca, and remember all the times he snickered and growled. This really hit me in the heart, and I just had to share my feelings with someone else besides my dad.

DILLON HEATH Cross Point, TX

I'm with you Dillon—Chewbacca is still one of the greatest characters in Star Wars history, hands down, no contest, end of story. His "death" in *Vector Prime* generated a lot of mail from fans, some distressed, some angry, some—like you—sad but accepting. I think it's important to remember that Dark Horse's new Chewbacca comic is proof that the character will live on in new adventures set before *Vector Prime*—just as fans have continued to follow the exploits of "dead" characters like Anakin Skywalker (he died in *Return of the Jedi*, remember?), Yoda (died), Obi-Wan (we hardly knew him before his noble end in *A New Hope*), and others whose early exploits have been rendered in books, comics, and films. As none other than Peter Mayhew, the man behind the Wookiee, said in Insider #47, "Darth Vader's been dead for 15 years and he's still as popular as ever." Here's what a few other fans had to say:

I AM AN OLD STAR WARS FAN—I went with my teenagers to see the first Star Wars movies, and I went with my grandchildren to see *The Phantom Menace*. I have all the Star Wars books, from Timothy Zahn's trilogy to *Vector Prime* and *Star Wars Insider* magazines. Well, as I said, I read *Vector Prime*. I was, and am, heartbroken.

Chewbacca was a part of the heart of the Star Wars movies and

the books that followed. He was and always will be part of Han Solo. I am very torn by this, and I just may not buy any more Star Wars books—will Mara Jade die next? The world needs heroes, and the Star Wars heroes have touched so many lives. Han could have sent Chewbacca back to his homeworld to spend the rest of his life with his family—having him killed was despicable.

Chewbacca was an integral part of Star Wars. He will be sorely missed. You can take Chewbacca out of the books, but you can never take him out of the hearts of Star Wars lovers.

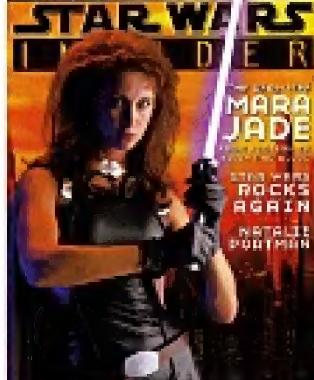
MARGARET G. BEAYER
Melbourne, FL

I MUST HAVE WORDS with the individuals on the *Star Wars Insider* staff who decided to place an excerpt from a certain book (which shall remain nameless) into Insider #45. This excerpt intended to draw unsuspecting readers into a very unkind and horrifying novel experience (which also shall not be specifically addressed, as to not ruin the book for other unfortunate readers). I cannot, however, sit by and remain silent while barbaric words flesh before my eyes on such a deceivingly pleasant-looking page. How dare you support such an atrocity! You should be ashamed of yourselves.

LAURA KREUTZER
Albuquerque, NM

STAR WARS HAS ALWAYS PLAYED A LARGE ROLE in my life. Whenever I long for a familiar, comfortable place full of characters who are more like friends, I pick up one of the many novels that have continued the saga and read a few of my favorite pages. It always puts a smile on my face. And so, with great anticipation, I began *Vector Prime*. I was excited to read of Lela and Han's grown children and their Jedi training. I was thrilled to discover that Luke and Mara had finally gotten together. Borsk Feylya running the

CHEWIE'S FATE IN *VECTOR PRIME*



New Republic gave me pause, but that's another letter. But as I finished chapter 17, my breath caught in my throat.

"No, they didn't," was the first thought that popped into my head as I read with increasing anxiety about Chewbacca's death. "They couldn't kill Chewie—it just wouldn't be fair. I mean, what would the Millennium Falcon be without him? What would Han do without him?" It just wasn't possible. And then, as if mourning the loss of a close friend, the inevitable "why" set in. Why Chewie, of all characters? How many times had he saved Han or Leia or the kids? I think we all stopped counting a while ago.

It's strange. I always knew I loved Star Wars, but not until I reacted to Chewbacca's death did I realize how much. It's as if a friend you don't get to see that often has passed, and it is sad. It is shocking, and I'm sure you will receive many letters regarding Chewbacca and his pivotal role in that galaxy far, far away—and rightfully so. For I cannot imagine Han's life, or that galaxy, without him.

MEGAN SULLIVAN Sedus, NY

Force 10 from Baltimore

YOUR MAGAZINE IS THE BEST. Over the summer, I saw The

* CONTINUED ON PAGE 10

wanna rumble?

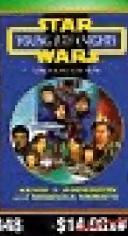
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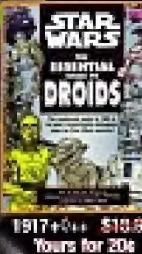


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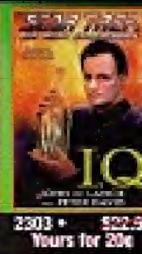
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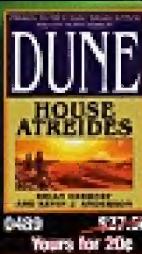
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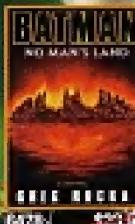
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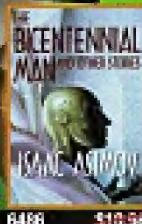
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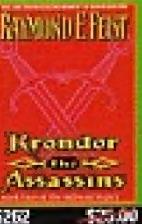
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PREQUEL UPDATE

WITH RICK McCALLUM

by Dan Madsen

» **IN OUR LATEST UPDATE,** PREQUEL PRODUCER RICK McCALLUM TAKES US BEHIND THE SCENES AS CASTING AND PRE-PRODUCTION OF EPISODE II "HEAT UP" IN AUSTRALIA, ENGLAND, AND SKYWALKER RANCH.

RICK, ARE YOU IN AUSTRALIA FULL-TIME?

Yes, I just got here. I am here full-time now as we prepare for shooting Episode II. I'll make quick side-trips back to the States every month or so for a couple of days, but basically I am making Australia home now.

We just started our production office and we have our Production Supervisor, Stephen Jones, who just started. I'm very excited about that, because he's a great guy. We have the most amazing group of Australian filmmakers working on Episode II who are also wonderful to work with. They are art directors, designers, etc. They are so talented and dedicated.

[Production Designer] Gavin Bocquet and his design team are working non-stop on designs and drawings for the film. Gavin is working out of England right now, but he will be here in about three weeks. We have Peter Russell, our Supervising Art Director from England, who is here now. We're starting building in the next couple of weeks, and we have new drawings we're looking at constantly. So everything is coming along beautifully!

WHEN DOES SHOOTING BEGIN?

Around the last week of June! We'll be here at Fox Studios Australia, and in some warehouses located around Sydney, for about half the time—and then we go on location to Italy, Tunisia—and maybe elsewhere.

WHAT IS HAPPENING WITH CASTING?

Robin Givland has been on the film since the beginning of November. She has been traveling all over the United States meeting actors—and she is coming to Australia to do an intensive Anakin Skywalker search here, too. She will start casting other roles here as well.

DO YOU HAVE A HANDFUL OF ACTORS TO CHOOSE FROM NOW FOR THE ROLE OF ANAKIN?

No, we have a huge list. It really is wide open at this point.

WHEN DO YOU EXPECT TO MAKE A CHOICE FOR THE NEW ANAKIN?

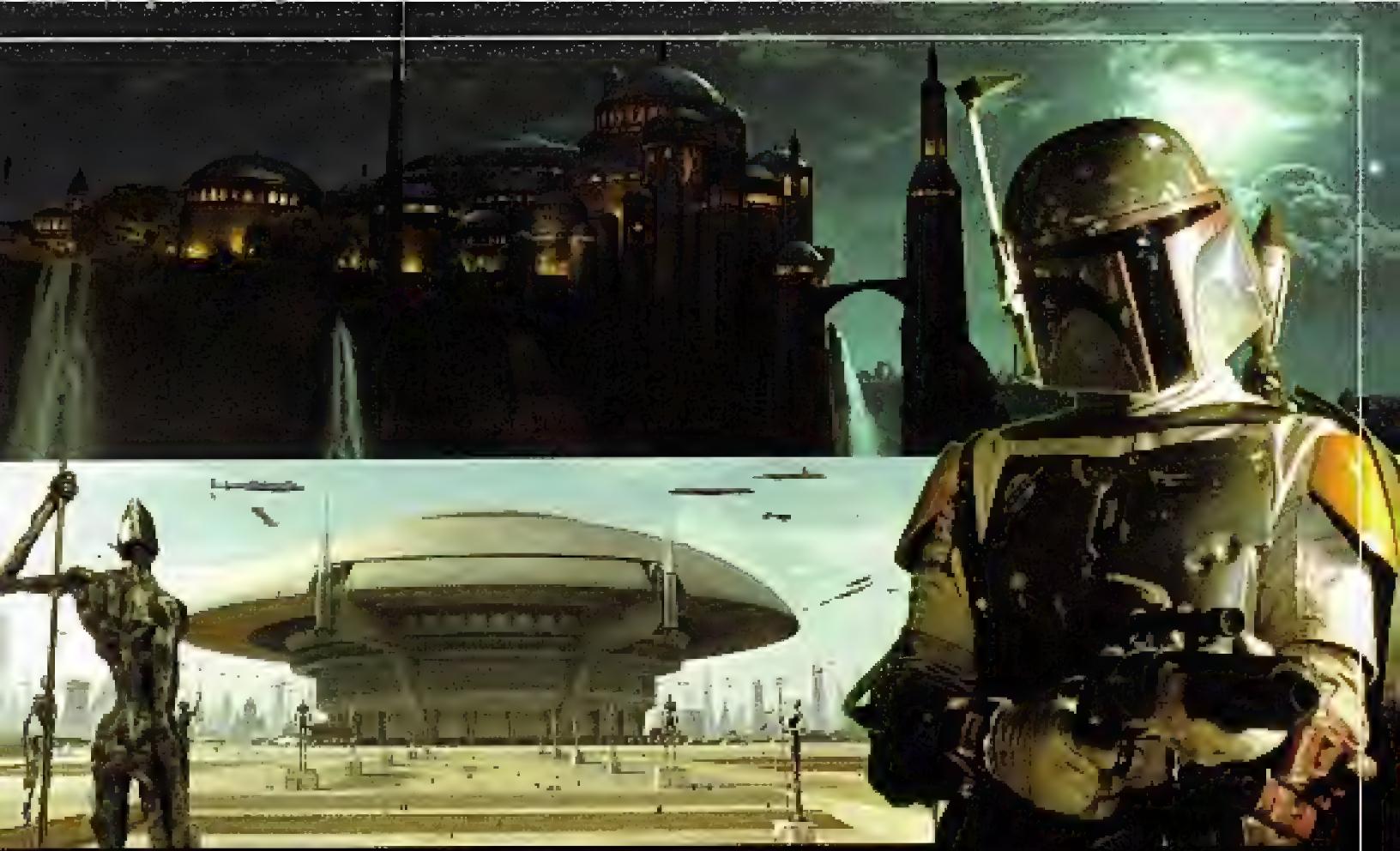
Probably not until a couple of months before we start shooting. We might get lucky—it's

hard to say. We might meet the perfect person tomorrow. You just never know.

IN OUR STAR NEWS SECTION (PAGE 12), WE HAVE A QUOTE FROM GEORGE SAYING WE WILL SEE YODA FIGHTING AND WIELDING A LIGHTSABER IN EPISODE II. IS THIS TRUE? That is still the plan.

HAS THE DESIGN WORK BEGUN ON BOBA FETT FOR EPISODE II—AND IS HIS CHARACTER STILL IN THE PLAN TO APPEAR IN THE MOVIE?

They haven't begun sketching his new look yet, but that is really minor at this point. Boba Fett is still in the movie. But since we don't have a script, we're now focusing on trying to find locations that look like the planets we're visiting, and designing costumes. [Costume Designer] Trisha Biggar is working busily now. She has been working with George for the last two weeks at the Ranch coming up with costume ideas, and then she will go back to England, where we start manufacturing the costumes for about two months. Then we'll shift over to Australia for the last three months right up to the start of shooting.



"WE WILL BE VISITING SOME NEW WORLDS IN THE NEXT FILM AND THEY ARE VERY EXCITING."

IS THE SCRIPT FINISHED YET?

George is in the midst of writing as we speak. That is his primary task while continuing to oversee the entire production. We're not putting any pressure on him. As he comes up with a scene, he tells us the basic backbone of what it is and what takes place there, and we then start to design the sets. But right now we don't need a script—we just need the locations and the actual places where everything takes place. It's better for him to concentrate on the dialogue and themes as he goes along, while we're working on the look.

But you know, this is a virtual world now. It is a different place making movies today than it used to be—we're creating entire worlds on the computer, so our work on Episode II is a combination of actual sets being built and sets being designed on the computer.

WHEN WILL THE SCRIPT BE COMPLETED?

I don't know—whenever George hands it to me! It's like *Citizen Kane*—the script was finished two days before the film started shooting. This is about serendipity, alchemy—it comes together when it does. For example, the script for *Temple of Doom* wasn't done until six

months before the movie started shooting. Every film is different.

DO YOU EXPECT THERE WILL BE AS MUCH CG WORK ON EPISODE II AS THERE WAS ON EPISODE I—OR EVEN MORE?

Absolutely. There will be as much on this as there was on the last one. But actually, you can't do much more because virtually every shot on Episode I had a CG element to it.

THE FANS ARE REALLY GETTING EXCITED NOW THAT EPISODE II IS GEARING UP.

I'm glad to hear that—everyone at Lucasfilm is, too. Speaking of fans, I'm hoping for the greatest event for Episode II in 2002! I want to go even further than we went on the first Celebration. I loved the last one. The nature of the whole environment is what made it unique. If you had held it in the classic Madison Square Garden kind of place, it wouldn't have had the same emotional response it did. It wouldn't be the same memory for people. We have a lot of people here at Lucasfilm who really care and who loved the last one and are looking forward to doing it again and making it even more special!

WHEN DOES JHM BEGIN WORK ON THE FILM?

Not until we finish shooting—sometime in September or October.

WHAT'S THE BUZZ LIKE DOWN THERE IN AUSTRALIA? ARE PEOPLE EXCITED THAT YOU ARE SHOOTING THE FILMS THERE?

Oh yeah, they love *Star Wars* here. We're going to have a lot of fun with them while shooting here.

WILL YOU BE SHOOTING ANY SCENES FOR EPISODE III WHILE DOING EPISODE II?

No, not at all. Episode III will be shot completely separately.

CAN YOU TELL US ANYTHING ABOUT THE NEW PLANETS WE'LL BE VISITING IN EPISODE II?

I wish I could—but not just yet. We will be visiting some new worlds in the next film and they are very exciting. You're going to love them!

RICK, THANKS FOR UPDATING US. I'M LOOKING FORWARD TO HEARING MORE ABOUT EPISODE II NEXT TIME WE CHAT.

Absolutely—things are really starting to heat up! ☺



WINTER/SPRING 2000

STAR NEWS

FROM THE WORLD OF LUCASFILM

by Scott Chernoff



YODA-FU

» JEDI MASTER TO DO BATTLE IN EPISODE II OR III!
Lucas Says He'll "Show Why He's Called the Master"

IT LOOKS LIKE ONE of Star Wars fans' fondest wishes will be realized. In one of the two upcoming prequels, according to George Lucas, Yoda will finally unsheath his lightsaber and do battle, Jedi-style.

Appearing at a press conference in Paris to promote the French opening of Episode I in October, Lucas was asked, "Could Yoda ever move or fight—or is he doomed to reappear as a retired Jedi?"

Surprisingly, Lucas—who rarely reveals elements of his films so long before they are released—did not shy away from the topic. "It's a very good question," Lucas replied. "Actually, I was just discussing this with Frank Oz about four days ago, right before I came to France. And he will definitely get a chance to move around and fight in one of the next two films." Hinting at glories to come, Lucas

confidently added that Yoda "will show why he's called the Master."

The revelation was met with hearty applause from the audience. For years, Star Wars fans have speculated about the Forceful Jedi Master's past adventures as a Jedi Knight. While we will still not be seeing a young Yoda, it appears that the events of Episodes II and III will necessitate a return to battle for the powerful puppet. Can Mace Windu be too far behind? Let's hope not. ♦

The Envelope Please...

» Episode I Nominated for 5 Oscars!

THE FORCE IS STRONG In this one, as *The Insider* went to press, *Star Wars: Episode I The Phantom Menace* was honored with three Academy Award nominations, for visual effects, sound, and sound

effects editing.

ILM's John Knoll, Dennis Muren, and Scott Squiles (Episode I's visual effects supervisors), along with ILM's Rob Coleman (the film's animation director) shared the nomination for Best Achievement in Visual Effects, along with the teams responsible for *Stuart Little* (including original *Star Wars* Oscar winner John Dykstra) and *The Matrix*. It was Squiles' third Oscar nomination in addition to a 1994 special achievement Oscar. For Muren, who has won more Oscars than anyone currently living (nine), it was the 13th nomination.

Ben Burtt and Tom Bellomy were Episode I's sound effects editing nominees. It was Bellomy's second nomination after winning two years ago for *Titanic*, and Burtt's 10th, including wins for *Return of the Jedi*, *E.T.*, and special achievement awards for *Raiders of the Lost Ark* and the original *Star Wars*.

In the sound category, Episode I's nominees were Skywalker Sounds' Gary Rydstrom and Tom Johnson, along with Shawn Murphy, and Production Mixer John Midgley. This was Rydstrom's 10th Oscar nomination (including two recent wins in a row for *Titanic* and *Saving Private Ryan*), Johnson's fifth, Murphy's third, and the first for Midgley.

Congratulations, everyone! ♦

Episode II Casting Begins!

» Anakin Search

Starts Anew:

First Returning

Cast Members Confirmed

AT THE MOMENT YOU are reading these words, somebody somewhere might just be auditioning for the role of Anakin Skywalker,

Boba Fett, or any number of new characters yet to be revealed in the second episode of the *Star Wars* saga. Marking a crucial step from concept to screen, the casting for Episode II has begun.

The casting process got underway last November, when casting director Robin Gurland issued a casting breakdown for the role of the young adult Anakin through Breakdown Services, a Los Angeles-based company that sends breakdowns (descriptions of characters) to talent agents, who in turn submit actors to audition for the part. The release of the breakdown sparked memories of the initial Anakin casting search Gurland began in 1996, which culminated in the selection of Jake Lloyd for Episode I.

But with Episode II taking place 10 years after *The Phantom Menace*, another actor will be needed to follow Lloyd, Sebastian Shaw (the older Anakin in *Return of the Jedi*), David Prowse (Darth Vader), Bob Anderson (the stuntman who did much of the physical work in *Empire* and *Jedi*), and James Earl Jones (Vader's voice) as the sixth person to play the fallen Jedi.

In the November 2 breakdown, Gurland described the part this way: "ANAKIN SKYWALKER: 19 years old. Self-determined, extremely intelligent and forthright. LEAD. Should resemble Jake Lloyd (who played Anakin Skywalker in *Star Wars: Episode I The Phantom Menace*) at 19 years old."

At the time of the breakdown, Gurland was still waiting on a final script from writer/director George Lucas, so she was unable to put the call out for other characters, or even to begin her Anakin search (which began early this year) in earnest. Still, that didn't

stop Lucasfilm from confirming that Episode I actors Natalie Portman, Ewan McGregor, and Ahmed Best would be returning for Episode II.

But as word began to leak out that casting had begun—and with Episode II scheduled to go before the cameras this summer in Australia, Tunisia, and Italy—Lucasfilm issued a statement reminding hopefuls that the company cannot consider actors who are not submitted by established talent agencies. The statement, which described Lucasfilm as "inundated" with calls and letters from fans hoping to audition, read in part:

"Robin [Gutland] cannot accept unsolicited head shots, resumes, tapes or phone inquiries. The submissions must come through an accredited agent or agency. All the actors who worked on Episode I, even the ones sometimes referred to by the public as 'unknown,' are professionals in the field, and all work with an

agent. In addition, please note that since George Lucas is not involved in the first stages of the casting process, no submissions should be sent to him. We appreciate the thousands of inquiries we are receiving from people wanting to be in the next Star Wars film, but unfortunately, due to the volume of inquiries, we cannot review unsolicited submissions." ♦

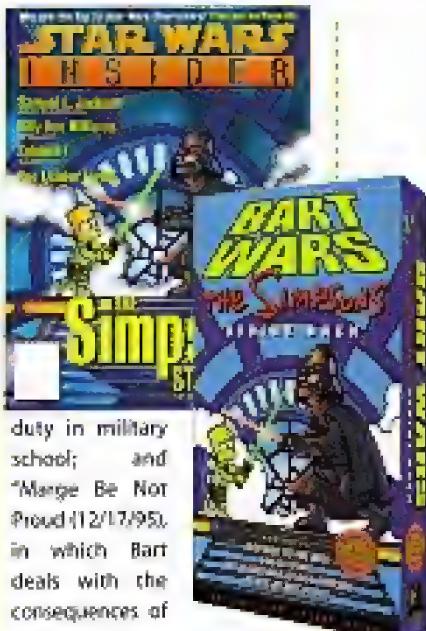
Simpsons Menace Star Wars In New Home Video

» *Bart Wars collection*
was inspired by 1998
Insider cover

TAKING A CUE from the cover story of *Star Wars Insider* #38 (June/July 1998), 20th Century Fox Home Entertainment International has released *Bart Wars—The Simpsons Strike Back*, an overseas-only collection of four episodes of the blockbuster animated series as well as a montage of Star Wars references, jokes—and the voice of Mark Hamill.

The video—which a Fox spokesperson told the Insider was inspired by our story about the *Star Wars*-Springfield connection—uses as its cover the same original art of Bart and Homer as Luke and Vader that was created originally for the cover of the Insider. Leading off the tape is the popular 10th season episode "Mayored to the Mob" (originally aired 12/20/98), which features Hamill as himself and as a tough bodyguard teacher. The episode is chock full of *Star Wars* jokes, including Hamill's musical rendition of "Luke Be a Jedi Tonight" and a sci-fi convention deathmatch between C-3PO & R2-D2 with the Cylon Raiders of *Battlestar Galactica*.

Also on the tape are three other episodes that, oddly, have nothing to do with *Star Wars*: "Dog of Death" (3/12/92), in which family dog Santa's Little Helper faces a serious illness; "The Secret War of Lisa Simpson" (5/18/97), which chronicles Bart and Lisa's tour of



duty in military school; and "Marge Be Not Proud" (12/17/95), in which Bart deals with the consequences of stealing a video game called Boneswarm.

But the real score for fans is the new introduction, which includes *Simpsons* scenes dubbed with *Star Wars*-like dialogue, and a montage of clips of the best *Star Wars* moments in *Simpsons* history.

"For years," an announcer

EPISODE I VIDEO VERSIONS UNVEILED

» Worldwide release hits U.S. on April 4; New "Making-Of" with Deluxe Version

LIKE BATTLE DROIDS amassing for invasion, an armada of Episode I videocassettes is poised to take over the global video market the week of April 3, when *Star Wars: Episode I The Phantom Menace* makes its long-awaited home video debut as the first-ever major motion picture with a simultaneous worldwide video release. The film will be available as a VHS videocassette but according to a statement from Lucasfilm and 20th Century Fox Home Entertainment, "is not being released on the DVD format in 2000 or for the foreseeable future."

Lucasfilm and Fox will release the Episode I video around the world during the week of April 3-8, with the videos scheduled to hit North American soil on April 4. Only France will have to wait until the fall, a necessary legal window following the film's October 13 opening.

In the U.S. and Canada, where fans began pre-

ordering at participating retailers on January 26, *The Phantom Menace* will be available in two versions, both of which are digitally mastered by THX. The "pan-and-scan" version (pan-and-scan is the standard process used to reduce a theatrical film down to fit the size of a television screen) will sell to the general audience for a suggest-

ed retail price of \$24.98. For hardcore fans, the complete widescreen, letterboxed version of the film will be part of the Special Widescreen Video Collector's Edition.

Available exclusively in the U.S. and Canada, the Collector's Edition will also include a brand-new behind-the-scenes documentary created just for the video release, as well as a 35mm film strip featuring five consecutive frames from an actual theatrical print of Episode I, and a 48-page collector's book excerpt of *The Art of Episode I*. The Collector's Edition carries a suggested retail price of \$39.98. Both versions will feature a \$3 mail-in rebate, as well as a booklet featuring coupons for *Star Wars* stuff from Hasbro, Lego, Scholastic, Lucas Learning, and Lucas Arts.

Internationally, the release varies a little, with overseas consumers able to choose from the pan-and-scan and, in some markets, a widescreen version—without the Collector's Edition goodies. And while the movie is not yet available anywhere on DVD, Japan will be the only country where fans can buy Episode I on laserdisc. The limited-edition Japanese laserdisc will only be available dubbed into Japanese. There will also be a small pressing of a video CD in Taiwan.



intones, "millions of nerds have wondered what would happen if *The Simpsons* crossed over with *Star Wars*. We tried to ignore them, but then normal people started asking too."

The video began rolling out in October 1999, when it was released in Australia, Germany, Mexico, and the United Kingdom. It has since made its way to Spain, Korea, Italy, France, and even Benelux. But unfortunately, the video is not available in the United States—where both *Star Wars* and *The Simpsons* were born. While Fox has no current plans to release *Bart Wars* here, a Fox spokesperson said the video may be released in North America after 2000. ☀

Final Box-Office Update: Episode I Tops '99

Holiday Re-Release Raises \$2.1 Million for Charity: *Phantom* Rises to #2 in All-Time Worldwide Box Office

WHEN THE DUST of the last millennium cleared, *Star Wars: Episode I The Phantom Menace* was far and away the #1 movie of 1999, topping domestic and international box-office with a sky-high global gross of \$922 million, bringing it past *Anatropic Park* to the #2 position behind *Titanic* in all-time worldwide box-office. Here in the U.S., *Star Wars* led the '99 box office with a stratospheric \$430 million.

An extra \$2.1 million was added to *Episode I*'s total during

the movie's successful one-week holiday re-release December 3-9 (#order #47)—but none of it went to Fox or Lucasfilm. Instead, the extra revenues went to over 184 charities nationwide, making for a very merry Christmas present. The re-release illustrated just how powerful an audience draw *Star Wars* is: with very little publicity, *Episode I* was placed in theaters for one week and drew enough people to rise to #6 by the end of the week and #2 on a per-screen average basis—amazing achievements seven months after its initial release.

Outside the U.S., *Episode I* pulled in even more as the world's #1 movie for the year than here at home—a whopping \$492 million at press time. It got there with help from fans in Japan (\$106 million), the United Kingdom (\$82 million), Germany (\$51 million), and Spain (\$24 million); the movie was #1 for the year in all four of those countries, and was #2 for 1999 in France (\$41 million at press time). In other words: it was a hit. ☀

LucasArts Goes to Battle With New Game

Jedi Power Battles to Debut for PlayStation in Spring

IT WILL TAKE THE COMBINED power of five Jedi to bring down Darth Maul in LucasArts' upcoming game *Star Wars: Episode I Jedi Power Battles*—and, as always, some quick reflexes. LucasArts



An Insider exclusive screen shot from *Jedi Power Battles*.

announced the new game in late 1999, with a scheduled release in spring 2000 for the Sony PlayStation format.

Described as a classic "arcade-action" game, *Jedi Power Battles* will enable one or two players to do battle against the Sith and Trade Federation as either Obi-Wan Kenobi, Qui-Gon Jinn, Mace Windu, Plo Koon, or Adi Gallia, wielding lightsabers and the Force through 10 levels against 10 of the Federation and Sith's "most powerful droids, mercenaries, and assassins," topped by the menacing Maul. Settings include the deserts of Tatooine, the streets of Theed, the Trade Federation droid control ship, and the swamps of Naboo.

"*Jedi Power Battles* is a fast action, arcade-style game inspired by classic LucasArts titles such as *Super Star Wars*," said LucasArts' Joel Dreskin. "The game immediately thrusts players into the fray where the lightning-quick and

deft lightsaber prowess of a skilled Jedi Knight are the keys to survival and ultimate victory over enemy forces." ☀

That's So Wizard!

Hasbro's Wizards of the Coast to Release New Star Wars Role-Playing Game

FANS OF STAR WARS role-playing games (RPG) have reason to rejoice. After enduring a couple years of speculation since the demise of West End Games, RPG enthusiasts will finally get to delve back into the *Star Wars* universe this fall, when the first RPG product from new licensee Wizards of the Coast is released. A division of Hasbro, Wizards of the Coast is the pre-eminent RPG supplier in the U.S.—among Wizards' titles is the ever-popular *Dungeons & Dragons* series. In addition to RPG, Wizards will also release miniatures games of strategy based on *Star Wars*.

The new RPG series, due this fall, will cover all aspects of the *Star Wars* universe, including the classic and prequel trilogies, as well as the Expanded Universe developed by Lucas Books, Dark Horse Comics, Decipher (which will continue to produce the *Star Wars Customizable Card Game* and *West End Games*). To that end, Wizards has recruited Bill Slavicsek, former West End Games designer and creative director who was on the original *Star Wars* RPG design team, to head up the new series.

While the new RPG will of course maintain full continuity with the rest of the *Star Wars* universe storylines (including those

TOP 10 MOVIES OF 1999

IN ADDITION TO EPISODE I at #1, Brian Blessed (Boss Nass), also made the top 10 with *Tarzan* (#6), while *Toy Story 2*, featuring the voice of John Ratzenberger (Empire's Major Domo), soared to #3.

>> 1999 U.S./CANADA GROSS*

| 1. STAR WARS: EPISODE I THE PHANTOM MENACE | \$430.0 MILLION |
|---|------------------------|
| 2. <i>The Sixth Sense</i> | \$276.4 million |
| 3. <i>Toy Story 2</i> | \$208.9 million |
| 4. <i>Austin Powers: The Spy Who Shagged Me</i> | \$205.4 million |
| 5. <i>The Matrix</i> | \$171.4 million |
| 6. <i>Tarzan</i> | \$170.8 million |
| 7. <i>Big Daddy</i> | \$163.5 million |
| 8. <i>The Mummy</i> | \$155.2 million |
| 9. <i>Runaway Bride</i> | \$151.9 million |
| 10. <i>The Blair Witch Project</i> | \$140.5 million |

* FIGURES AS OF DECEMBER 31, 1999

first explored by West End). Wizards will not use the d6 system West End Games employed for the RPG, although a Wizards statement promises to "make the transition as painless as possible."

Lisa Stevens, Wizards' brand manager for Star Wars games and products, said that even though Wizards of the Coast is a big company, the new team will be lavishing attention on the new Star Wars RPG. "The people at Wizards of the Coast are really gung-ho over Star Wars," she told the *Irish*. "There are so many Star Wars fans here. We're really excited and honored and privileged to be a part of this. We care about Star Wars a lot, and put our best people on it!"

Stevens said it was too soon to determine whether or not Wizards will publish anything like WEG's popular *Star Wars Adventure Journal*. ♦

Raiders of the Lost Ark Raids the Library of Congress

FIRMLY TAKING ITS RIGHFUL PLACE as one of America's most treasured movies, *Raiders of the Lost Ark* was selected for inclusion in the Library of Congress' prestigious National Film Registry, where it will be preserved for all time.

Raiders was directed by Steven Spielberg, executive produced by George Lucas, and written by Lawrence Kasdan from a story by Lucas and Phil Kaufman. The 1981 film—the first of three Indiana Jones movies starring Harrison Ford and the launching pad for Lucasfilm's epic series of television episodes and telefilms under the Young Indiana Jones banner—becomes the third Lucasfilm production to make the Library of Congress' honor roll. *Star Wars* was one of the first 25 films included when the Registry was established in 1989, and *American Graffiti* is also on the list.

The Registry is a result of the National Film Preservation Act, which mandates the Library of Congress to annually choose 25 films which are significant "culturally, historically, or aesthetically." ♦

STAR NEWS CONTINUES ON NEXT PAGE



LUCAS HONORED BY WOMEN IN FILM, AMERICAN JEWISH COMMITTEE

STAR WARS CREATOR GEORGE LUCAS was honored with two prestigious awards recently from prominent organizations Women in Film and the American Jewish Committee (AJC). The busy filmmaker also made a February 16 appearance as featured guest for the Herb Caen/San Francisco Chronicle Lecture at Zellerbach Hall in Berkeley, where he was interviewed on the influence of media.

But first were the awards. On January 12, friend and collaborator Steven Spielberg presented Lucas with the AJC's Sherrill C. Conwin Human Relations Award at a banquet held at the Beverly Wilshire Hotel in Beverly Hills.

Citing Lucas' work with the George Lucas Educational Foundation, the Artists' Rights Foundation, the Joseph Campbell Foundation, the Film Foundation, and the USC School of Cinema-Television, an AJC statement declared, "George Lucas' stunning achievements in film, including the *Star Wars* and *Indiana Jones* series, is matched by his deeply personal dedication to philanthropic endeavors."

Spielberg went even further. Noting Lucas' "interest in the moral and spiritual rites of human beings everywhere," Spielberg—a past winner himself—announced, "This award and George Lucas are a perfect fit."

Said Spielberg of his *Indiana Jones* collaborator, "The last third of the 20th century owes a great deal of its collective imagination to this man. He created a modern mythology called *Star Wars* that literally and virtually changed the world that we

live in, work in, and entertain in. Countless millions of children who first felt the Force in 1977 also had their first brush with something called inspiration."

Accepting the award from his friend, Lucas told the audience, "I spend a great deal of my life concerned about education that will hopefully teach people to be compassionate and wise in their relationships with other people. That's one of the answers to the problems of mankind. We have a gift that God has given us, and that's our brain. If we use it, we can accomplish almost anything. But we must use it in ways not only intellectual, but also emotional. And we must advance equally in our emotional lives as in our intellectual ones."

The month before the AJC award, on December 1, Lucas was honored at Universal Studios by Women in Film with one of its annual Mentor Awards, which honor men in show business who have strongly supported women's efforts to achieve success in Hollywood. Noting that half of the senior management at Lucasfilm is composed of women, Lucas said, "That's what happens when you treat people equally," adding, "I've just hired people who were good at their jobs."

Still, Lucas allowed that, growing up, his mother and three sisters, "made me understand that women are a little bit more than equal." ♦

[TOP] Lucas poses with members of his Lucasfilm staff at the Women in Film ceremony; [BELOW, LEFT TO RIGHT] Carrie Fisher celebrates with Lucas at the American Jewish Committee banquet; Lucas with AJC Mentor Awards chair Lucy Webb; Spielberg presents the AJC award to Lucas.



Fashion Force!

>> Episode I Costumes on Display in L.A.

SOME OF THE MOST dazzling visual creations from *The Phantom Menace* are going on display—free to the public—in Los Angeles, where the Fashion Institute of Design and Merchandise is hosting an exhibit of classic and current costumes from motion picture history, running from February 21 through April 28.

Called "The Art of Motion Picture Costume Design," the rare exhibition will feature the work of Episode I costume designer Trisha Biggar, including the actual costumes of Darth Maul, Chancellor Valorum, a Naboo Security Officer, and the Queen's Handmaidens—and even two of Queen Amidala's elaborate gowns. The exhibit marks the first time many of these costumes will be on display to the public—and did we mention it's free?!

The Art of Motion Picture Costume Design, at the Fashion Institute of Design and Merchandise, 9195 Grand Ave., Los Angeles, CA 90015-1421. For information, call (213) 624-1200 or (800) 443-3436. ♦

Episode I Scores Grammy Nomination!

JOHN WILLIAMS' CHART-TOPPING SCORE for *The Phantom Menace* has brought the veteran composer his 45th Grammy nomination. The entire score was nominated in the category of Best Instrumental Composition Written for a Motion Picture, Television Or Other Visual Media.

In addition, Williams scored another Grammynom (his 46th), in the category of Best Instrumental Arrangement, for his version of "Stella by Starlight" from *The Uninvited* on his album with the

Boston Pops, *Cinema Serenade 2: The Golden Age*. If Williams wins both awards, he will bring his lifetime Grammy total to 19—including five for *Star Wars* albums (and one for *Raiders of the Lost Ark*). ♦

Edwin Biukovic

1969-1999

FANS OF *STAR WARS* COMICS lost one of their favorite artists in early December when Edwin Biukovic passed away after complications from a brain tumor. He was 30.

Eddy splashed onto the American comics scene in 1994 with the release of *Grendel Tales: Devil and Deaths*, for which he was awarded the Russ Manning Award for Most Talented Newcomer in 1995. By the time he received the award, he was already busy working on his dream project: *Star Wars*.

X-Wing Rogue Squadron: The Phantom Affair was published in



A lighthearted moment with Eddy (as Yoda) in his studio in 1994.

1995 and is widely regarded by *Star Wars* fans as some of the best work Dark Horse has published on behalf of *Star Wars*. Later, Eddy illustrated the adaptation of Timothy Zahn's *The Last Command*.

Though his career was short, Eddy's work has cast an undeniable influence over dozens of other artists. He will be missed. ♦

—Peter Jones

STAR SIGHTINGS

>> What are your fave *Star Wars* celebrities up to?

It's not quite *Return of the Jedi*, but in *Batman Beyond: Return of the Joker*, **MARK HAMILL** (Luke Skywalker) will reprise his most popular voice role, as the title villain comes back to take center stage in the feature-length home video inspired by the animated series.... Hamill is also directing sequences for a Microsoft CD-ROM game adaptation of his comic book *The Black Pearl*.... **MARROON FORD** (Han Solo) narrated the PBS documentary *Jane Goodall: Reason for Hope*, about the famed scientist.... Ford has also been awarded the American Film Institute's prestigious Life Achievement Award. The ceremony will be broadcast on CBS....

CARRIE FISHER (Princess Leia) played herself on an episode of the now-defunct ABC sitcom *It's Like, You Know*.... **KELLY-DEE WILLIAMS** (Lando Calrissian) also ventured onto an ABC sitcom, guesting on the popular series *The Hugheys*.... Additionally, Williams is one of the celebrities featured in a new 90-minute film for Shawtime celebrating musical performances of African-Americans throughout cinema history, scheduled to air in February in honor of Black History Month....

SAMUEL L. JACKSON (Mace Windu) joins Charlton Heston, Steven Spielberg, Kevin Spacey, and many more in *Forever Hollywood*, a documentary running exclusively at the American Cinematheque's historic Egyptian

Theater on Hollywood Blvd.... **JAMES EARL JONES** (Darth Vader's voice) is one of the onscreen hosts for Disney's *Fantasia 2000*, along with Steve Martin and Itzhak Perlman.... Additionally, Jones starred with Hume Cronyn in the CBS telefilm *Santa and Poe*.... Also getting in the spirit: **CELIA IMRIE** (Episode I's Bravoh Five), who appeared in TNT's Patrick Stewart version of *A Christmas Carol*....

ROCK QUARSHIE (Captain Panaka) co-stars with Thandie Newton (*Beloved*) in the British comedy/drama *If We're on Accident*....

BRONNIE CALLACHER (Episode I's Republic Cruiser Captain) appears in the Irish romantic comedy *Thanks for the Memories*—which also stars **ADRIAN DUNBAR**, whose brief cameo as Bail Antilles was cut from *The Phantom Menace*.... **ANGUS MACINNES** (A *New Hope*'s Gold Leader) was seen briefly as the eerie "Gaseman" in Stanley Kubrick's final film *Eyes Wide Shut*, soon to be released on home video....

IAN McDIARMID (Palpatine) has been busy lately—he appeared in a PBS Masterpiece Theater presentation of *Great Expectations*, performed in a BBC production of *All the King's Men*, and starred in the lead role of Christopher Marlowe's *The Jew of Malta* at his own playhouse, London's Almeida Theater.... Also hitting the stage were **KENNY BAKER** (R2-D2), who appeared in a Birmingham production of *Snow White and the Seven Dwarves*, and **OLIV-**

ER FORD DAVIES (Sio Bibble), who played British poet Philip Larkin in the new play *Larkin with Women* at the Stephen Joseph Theatre in Scarborough, England....

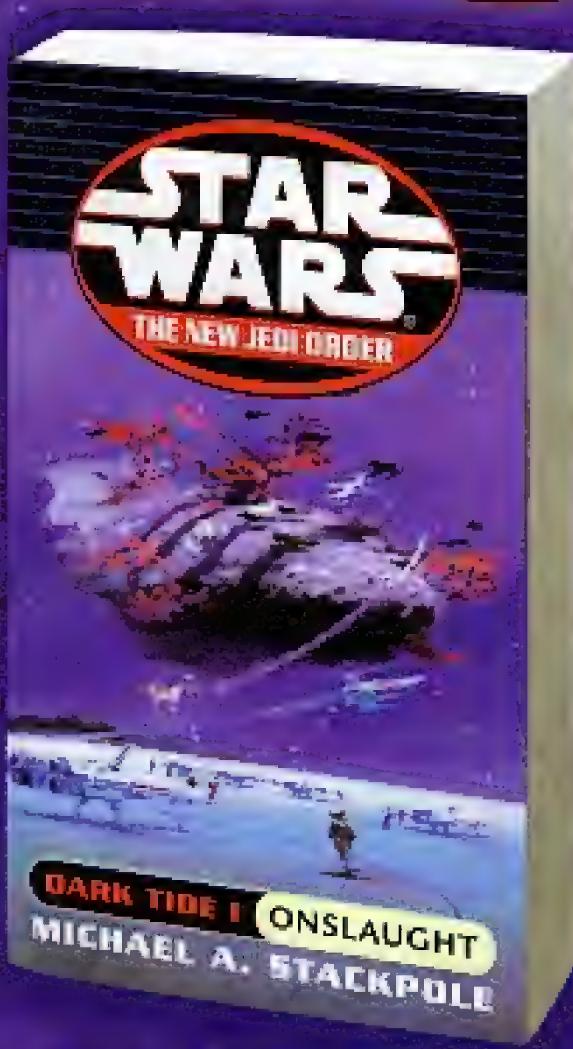
EDWARD KNOLL is working on *Impostor*.... Episode I visual effects supervisor **JOHN KNOLL**, one of the creators of the pioneering Adobe Photoshop program, has created the Puffin Designs Knoll Light Factory AVX, described as "the light effects studio in a box." Puffin's founder is Knoll's fellow ILM and Episode I visual effects supervisor **SCOTT SQUIRES**....

Original *Star Wars* special effects Oscar-winner **JOHN DYKSTRA** was one of the masterminds behind the visuals in *Stuart Little*.... *Return of the Jedi* production designer **HORST REYNOLDS** served the same function on *Bicentennial Man*.... *Star Wars* composer **JOHN WILLIAMS** released his Greatest Hits 1989-1999 album on Sony Classical, featuring music from the three *Indiana Jones* movies and all four *Star Wars* episodes, among many others....

PAUL DINI, a writer for ABC's animated *Droids* and *Ewoks* series in the 1980s, as well as *Tiny Toons*, *Batman: The Animated Series*, and *Batman Beyond*, was awarded the prestigious Animation Writing Award from the Writers Guild of America's Animation Writers Caucus. The award honorees those who have "advanced the literature of animation."

STAR WARS

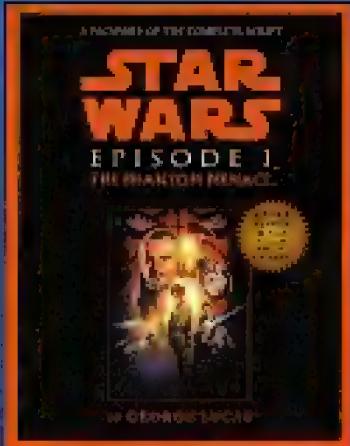
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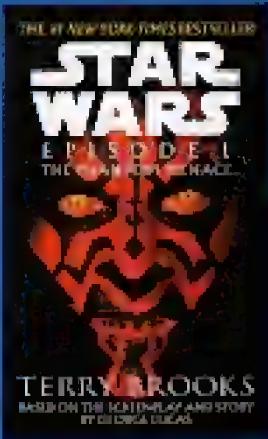
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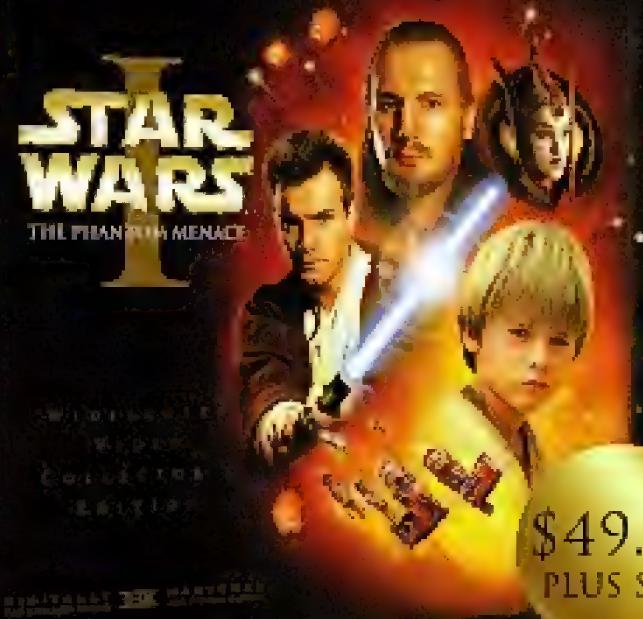
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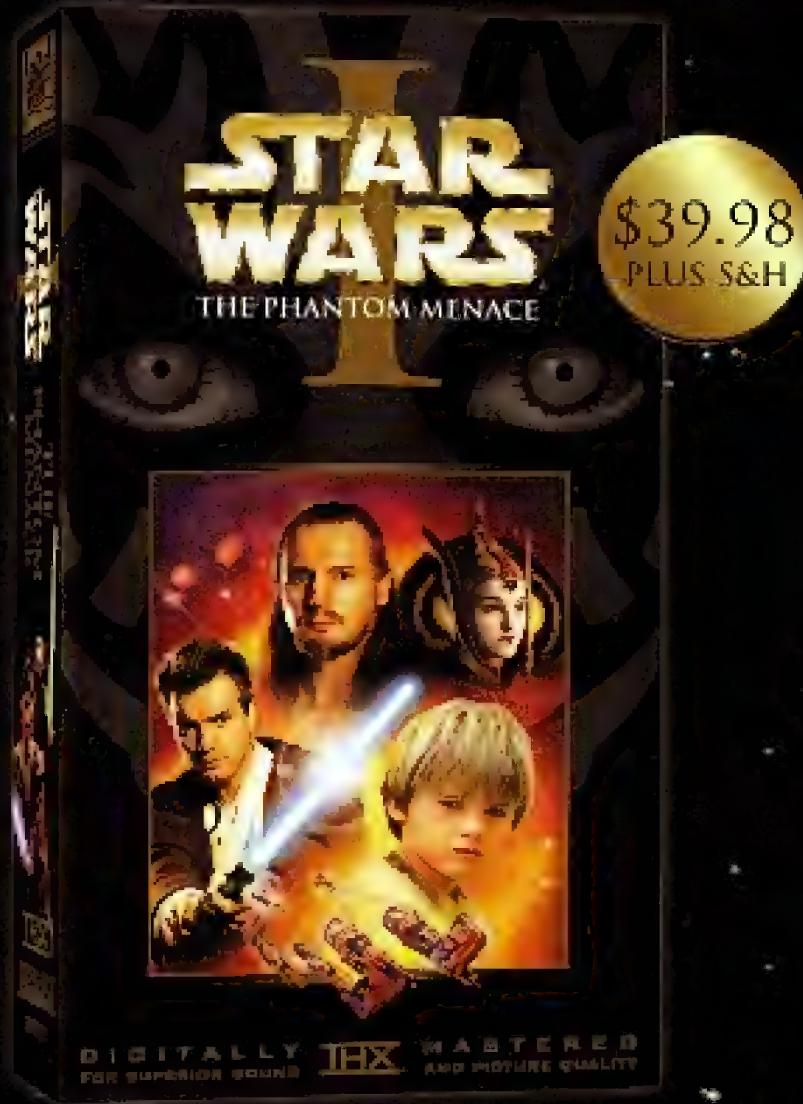
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EPISODE I EASTER EGGS

- Here's the lowdown straight from ILM on the hidden secrets in *The Phantom Menace*—finally, find out which rumors are true, which ones were wishful thinking, and what Easter Eggs have yet to be discovered.

The special effects artists at Industrial Light & Magic have rarely been confused with the Easter Bunny, but when it came to hiding the visual in-jokes known as "Easter Eggs" into the four Star Wars films, ILM could give the jolly holiday rabbit a run for its money. So named because they are "hidden" in films and games as surprises waiting to be discovered, Easter eggs in Episode I range from the now well-known cameos of E.T.s in the Galactic Senate to more subtle additions never before discovered.

From pop culture references to cameos by ILMers, what characterizes an Easter egg is its subliminal nature: For example, crafting one of the giant statues that adorn the steps of Theed Palace into the likeness of George Lucas would be too obvious—but adding his likeness into a pattern on the wall would be just the kind of thing 99 percent of the audience would not notice. Indeed, a few eagle-eyed fans have spotted Lucas' face painted in the frescos that adorn the palace archways; the face can be glimpsed during the climactic battle.

"Sometimes, someone would do it as a goof and we'd let it go," says Ned Gorman, an ILM veteran since *Return of the Jedi*, and producer for visual effects supervisor Dennis Muren's Phantom unit (one of three supervisory teams on the film).

"One example," he explains, "is at the end of the ground battle, after the Federation control ship has been blown up and the droids are powering down, a droid standing next to Jar Jar is pushed over and the num-

bers on the droid's back read '1138,' an homage to George's first feature, *THX 1138*. It was not supposed to be a recognizable script—we're using weird symbols for their languages—but it's fudged to look like those letters and numbers. It's blatantly in front of you, but subtle enough to look like the regular alien symbols." That particular Easter egg was part of a tradition, as the numbers 1138 have appeared in many Lucasfilm productions—remember the number of the cell block on the Death Star to which Luke told the stormtroopers he was taking Chewie in *A New Hope*?



E.T., 2001, and Burning Backdrops

You never knew when an Easter egg was going to be inserted into Episode I, Gorman says, since ILM was always on a very tight schedule. "Our unit played it remarkably straight, although we did relieve the production tension with some

animation that never made it into dailies," Gorman grins. "For instance, the ground battle scenes had these tall dinosaur-like creatures called fambaas—we animated one getting hit in the butt with a ball of fire and running around, trying to scrape off the flames. That shot never made it into the film or dailies, and George never even saw it."

Phantom visual effects supervisor Scott Squires also says that while all ILM units were incredibly busy, a visual joke or two occasionally enlivened the daily rushes—like the big, red nose someone painted on Palpatine that made him "look like Bozo the Clown." Fortunately for the Senator's political future, the clown nose didn't make it past the dailies.

But Lucas himself has strewn a few Easter eggs along the Phantom trail. In the Galactic Senate, there's a pod-full of the Extra-Terrestrials from Steven Spielberg's *E.T.*, Gorman notes.

Lucas also left an Easter egg clearly visible when Watto takes Qui-Gon into his junkyard, where among the debris is the pod-shaped shuttle from *Discovery*, the voyaging spaceship familiar to fans of the 1968 Stanley Kubrick classic *2001: A Space Odyssey*. "The 2001 pod is sitting there in broad daylight, one of those hide-in-plain-sight things," Gorman says. "George had the UK crew sculpt it up full-scale and put it in the scene as an in-joke for sci-fi fans and Stanley."



THE BIGGEST VEHICLE IN THE FORCE ARENA! This sandcrawler is placed strategically in the background of the Mos Eisley Podrace Arena, indicating that Jawas lost the races too—only providing a subtle visual link from Episode I to Episode IV.



Shoes, Potatoes, and Other Classic Easter Eggs

Whether to break the tension of deadline pressures or merely to amuse themselves, ILM artists have been adding in-jokes since the creation of the first *Star Wars* movie in 1977.

Lorne Peterson, a model shop mainstay and one of a handful of the original *Star Wars* effects crew still at ILM, notes that models created during the original trilogy were full of in-jokes no audience could ever see, such as a miniaturized *Star Wars* poster and *Playboy* gatefold adorning a hidden wall of the Rebel Blockade Runner; a mini rubber stamp of the famous Apollo lunar surface boot-print fashioned by then-effects designer Joe Johnston which was stamped throughout the corridors of several ships; and tiny toy figures of World War II soldiers stuffed into the hidden recesses of some models. Modelmakers even penned their names onto their work—a sig-

SPINNING AND SPREADING: [LEFT] Two police spinners from 1982's Harrison Ford classic *Blade Runner* are briefly visible in the Coruscant sky—just as a Millennium Falcon was hidden in *Blade Runner*; [RIGHT] The same landspeeder driven across Tatooine by Luke Skywalker in *A New Hope* was painted green and hidden on the busy streets of Mos Eisley for Episode I.

nature touch that evolved, Peterson notes, from the tradition of ILM personnel who repaired the company's mainstay VistaVision cameras and then signed their names and work dates onto the repaired equipment.

"The origins were more for in-house consumption—nobody ever intended the public to be able to see things on the models," Peterson recalls. "It'd be letting people down if you ruined the scale by putting in a toy figure of a German officer you could actually see."

Other hidden bits are legendary, from a baked potato floating in the asteroid belt in *Empire* to the tennis shoe in the mix of a major Jedi space battle—items so small on screen that some ILMers are still looking for them. But make no mistake, they are there: after all these years, ILM vet Ned Gorman confirms that the legendary tennis shoe and baked potato are definitely floating amid the ferment in *Empire* and *Jedi*. Dennis Muren also confirms the potato.

Other old Easter eggs are easier to spot: In the extreme left of one of the Death Star docking bays in *Jedi*, the matte-painted image has detailed within it San Francisco's famed TransAmerica Pyramid building.

In fact, *Star Wars* iconography itself has served as in-jokes on non-Lucas films crafted by other effects artists: It's rumored that a tiny R2-D2 is integrated into the mother ship miniature in *Close Encounters of the Third*

Kind, while the Millennium Falcon tops a building visible in one of the cityscape flyovers in another Harrison Ford sci-fi classic, *Blade Runner*.

One previously-unknown infiltration occurred in a recent *Star Trek* film, says John Knoll, the Episode I visual effects supervisor whose beat ranged from *Watoo's shop* to the Rodrake sequence and the final space battle. "I've indulged," he laughs. "In the opening space battle of *Star Trek: First Contact*, there are two Millennium Falcons! I'd been working concurrently on the *Star Wars Special Edition* and I had those CG models, so it was hard to resist."

Free of Enterprise, Jonezing for Indiana, and Other Rotten Eggs

But while Knoll has admitted to putting the Falcon into a *Star Trek* movie, he denies the existence—supposedly spotted by many fans (including this magazine's still-incredulous managing editor)—of *Trek's U.S.S. Enterprise* along the spacelanes of Coruscant. For that matter, he says, neither is the starship of Kyle Katarn of *Dark Forces* fame visible in the Coruscant sky.

In fact, Knoll says, many of the Easter eggs claimed by fans on the Web and elsewhere are fantasy. Since seeing the newest *Star Wars* last summer, some fans have posted voluminous lists of possible Episode I Easter eggs on the





Internet. But it turns out that while there are hidden images scattered throughout Episode I, most of those "found" were false alarms.

"I think some people went in expecting to see in-jokes [that weren't there]," Knoll muses, "like seeing animals in clouds."

According to Knoll, Anakin does not throw Darth Vader's shadow in Watto's junk shop; there isn't a mask of future Rebel pilot Nien Nunb on the junk shop walls, and a man's face is not embedded in a rock along the Podrace course. And while a droid resembling C-3PO can be seen in an alcove of Watto's shop, it does not represent the "future skin" of the famed protocol droid. Further, there is no Millennium Falcon disguised as a building on Coruscant, he says, and anybody from Indiana Jones to LucasArts game character Manny Calavera are not among the throngs in the Podrace arena. (Although a band of Bith are there, along with some other creatures from Star Wars past.)

Knoll also notes that none of the sculptures visible in Palpatine's quarters, where Amidala awaits her opportunity to address the Senate, are meant as in-jokes—including a statue some fans have assumed to be the famous Maltese Falcon, from the classic movie of the same name.

Another false rumor, according to effects supervisor Scott Squires, whose unit assignments included Theed, is that the red letters "ILM" are hidden in the Queen's Palace. While there may be some angles similar to those three letters, there's no deliberate ILM logo in the movie.

In addition, Peterson disputes a reported Easter egg sighting that claims the spherical Theed Palace roof was modeled after the classic saucer shape from films like *Earth vs. The Flying Saucers*. Peterson should know: while model shop veteran Charlie Bailey headed up the construction on Naboo's capi-

tal city, and was dubbed the "Mayor" of Theed by his team, Peterson was the architect of the exotic city, based on concept art created by design director Doug Chiang working with George Lucas—and most of those ideas were inspired by classical Egyptian, Islamic, and Hindu architecture, not '50s sci-fi.

Indeed, a whole category of Easter eggs could be based on the design references that inspire the look of a film. Chiang, for example, modeled the Federation's Mobile Troop Transport (MTT) after the form of a charging elephant, hoping the subtly recognizable shape would subliminally trigger a foreboding in audiences. Queen Amidala's royal wardrobe reflects the finery of traditional Asian cultures, while Darth Maul's facial tattoos were patterned after the designs of Indigenous tribes of the Brazilian rainforest.

Spinners, Mowers, and *Luke's* Face: Discovering the Eggs

OK, so now that we've debunked some of the more popular rumors surrounding Episode I's Easter eggs, what's left? A lot.

First of all, Knoll approved the insertion of CG models of two "police spinners" from *Blade Runner* into a nighttime shot looking down from the Coruscant landing platform. Noting the aforementioned Millennium Falcon-shaped building in *Blade Runner*, Knoll smiles and says, "Since there's a *Star Wars* reference in *Blade Runner*, I thought it would be fun to have a little *Blade Runner* in *Star Wars*."

Meanwhile, in the sequence of the Queen's ship approaching Coruscant, in a shot looking down from the landing bay, there's a taxi shaped like a toaster—a look jazzed up in dailies with toast popping out of the roof, Squires reports. And Peterson thinks it's possible to spot a tiny plastic lawnmower

SPACE ODDISEY: [LEFT] George was placed a replica of the pod-shaped shuttle from the seminal 2001: A Space Odyssey in Watto's junkyard as a tribute to late director Stanley Kubrick; [RIGHT] Episode I visual effects supervisor John Knoll fulfilled a dream by making this quick cameo as a Naboo starfighter pilot shot down by the Trade Federation.

on the grass of the penthouse gardens of Theed Palace, placed there by model maker John Goodson.

But to those eager to go freeze-framing through their new video copies of *Phantom Menace* this April, a note of caution: remember that painted visage of George Lucas in those Palace frescos? Like many an Easter egg that might be spotted when looming larger-than-life on the big screen, a film image's reduction to video format can render such minute details as invisible as that Playboy pin-up adorning a hidden wall inside the Blockade Runner.

"George's face is visible on film if you know where to look and look sharp, but you'll never see it on video," Ned Gorman says. "It'd be way too small and the resolution would be gone."

Still, some things can't be missed, like the Jawas sandcrawlers at the Mos Espa Arena—a natural, given we're on the Jawas' native planet. In the sky traffic above Tatooine, the Aries moon lander from 2001 has been inserted—along with a tennis shoe, a Knoll homage to that famed Jedi in-joke. You can also find Luke Skywalker's original landspeeder from *A New Hope* tooling around the streets of Mos Espa—but you won't find it unless you remember it was painted green for its new role.

Knoll also points out there are "tons" of classic found objects throughout the film: the Podracer "energy binders" through which electronic bolts flew were made of old mainframe computer hard disc platters the production had bought as scrap; a hallway of the



Federation ship was dressed out with vacuum cleaner bodies; and septic tanks stood in for refueling units in the Podrace hangar, and were even used as part of the equipment behind which Qui-Gon and Obi-Wan hide in the early Federation ship scenes. The Podrace arena itself was created using a physical miniature stadium set with "spectators" made of colored Q-tips and a thousand toy action figures.

Similarly, Ben Burtt, longtime sound effects guru of the *Star Wars* universe (who also served as an editor on *Phantom*), utilized ordinary sounds to otherworldly effect in Episode I, including electronically processing the hum of a friend's ceiling fan for the noise of the Gungan force fields and combining the buzz of a TV set and the motoring of an old movie projector to create the drone of Jedi and Sith lightsabers.

Of course, back in the pre-digital days of the original trilogy, the model-making process was more open to in-jokes. Traditional model making involved the integration of "found objects" into the elaborate, scaled creations—such as the three Star Destroyer thrusters fashioned from egg-shaped plastic containers used to package women's stockings (molded in aluminum epoxy to withstand the heat of halogen projection lamps built into the model). Also, the often thousands of individual parts within the old models necessitated the use of commercial model kit parts—known as "kit-bashing"—to help piece together everything from the *Millennium Falcon* to the Imperial Star Destroyer Executor.

But in *Phantom Menace* the model shop emphasized creating mostly in-house parts, a design approach that didn't lend itself to hiding things, as with traditional kit-bashed creations. The resulting look (which also includ-

ed the computer-generated model ships) provided another subliminal storyline and a counterpoint to the "used universe" look of the ships and machines of the original trilogy: "The models in *Phantom* are not a collage of parts, the idea being that, since this is the first in the series, the technology is more advanced than the later makeshift technology of the Rebels," Peterson observes.

"From *Phantom* there's a drop in technology."

Family, Friends, Crew and Other Cameos

A special brand of Easter egg involves the uncredited cameo appearances of ILM production principals, a tradition born of necessity during the early days of tight budgets and strict deadlines. Peterson recalls what happened on *Star Wars* when Lucas told 20th Century Fox he wanted to send a film crew to Guatemala, where thick jungle and Mayan ruins would provide exotic exteriors for the Rebels' Yavin outpost. "The studio wanted George to use Adventureland in Disneyland," he recalls. "But George wanted a high-elevation shot looking down—and not into a parking lot!"

The studio ultimately paid for a spartan three-person crew, which included Peterson, to fly to rugged Tikal National Park in Guatemala. In a case of "let's put on a show," Peterson found himself outfitted in a Rebel uniform and helmet—he's the one surveying the wilderness through field glasses (an on-the-spot prop made from a couple light meters taped together) and standing in an observation tower (constructed with a dressed-out trash can attached to an aluminum pole).

But unlike the down-and-dirty cameos of the past, there was a well-organized use of

ILM personnel throughout *Phantom Menace*. Thanks to the miracles possible with digital technology, costumed ILMers could be shot individually and in groups in front of bluescreen, their images later "extracted" and inserted within scenes ranging from the crowds streaming into the Mos Espa Podrace arena to the cheering throngs lining the route of the victory parade in Theed.

Peterson, again, has been sighted, cloaked in a silvery Jedi-ish robe, walking behind Anakin's Podracer before the competition begins. "That's where I'm told I am—I still haven't seen it," he laughs. "For the folks walking to the Podrace stadium, they spent two days shooting ILM people, some with creature heads and some just with robes on, walking across bluescreen and talking to each other, motioning, slapping each other on the back."

One of the most prominent cameos in the film also provides a link from the original *Star Wars* cast: Nathan Hemill, Mark's oldest son, plays one of Panaka's forces in the Naboo guard.

Over at the Galactic Senate, in the detachable pods that line the curved walls, are some familiar delegations: from the aforementioned E.T.s to a pod full of Wookiees. There are also ILM cameos galore: *Phantom* visual effects supervisor and original *Star Wars* veteran Dennis Muren, recently honored with a star on the Hollywood Walk of Fame,

THERE ARE NO SMALL PARTS: the *Phantom Menace* was full of cameo appearances by *Star Wars* stalwarts. [LEFT TO RIGHT] Executive in charge of production for ILM Cheshire England and president of Lucas Digital Jim Morris joins Ben Free Tap's delegation in the Senate, right below a group of roaring Wookiees; editor/supervising sound editor Ben Burtt, producer Rick McCallum, and editor Paul Martin Smith flank Queen Amidala; Nathan Hemill, whose father starred in the original *Star Wars* trilogy, gets tough as a Naboo security officer.





I WAS AN EPISODE I EASTER EGG!

BY JON BRADLEY SNYDER

Perhaps the biggest, most exciting Easter Egg of all in Episode I is the fact that employees of this magazine were actually in the final celebration crowd scene! May not be exciting to you, but it sure was to us—the fulfillment of a lifelong dream of actually appearing in a *Star Wars* film.

What was the best part of being an extra on Episode I? I can't decide whether it was the knee-high, green leather boots I wore, or seeing Hungarian fans talk their way onto the set and accost Liam Neeson for his autograph. Or maybe it was Natalie Portman asking us if we were "the *Star Wars* Insider guys" and requesting a copy of the magazine. It could also have been seeing Senator Palpatine burn a smoke off of Obi-Wan Kenobi between takes. Or maybe it was standing around all day long in an uncomfortable costume with what looked like gold lame antlers on my head while the 2nd Unit Assistant Director barked

orders like he was talking to a pack of dogs.

No the best part was hanging out in crazy outfits all day long and shooting the breeze with my buddies, like Lucasfilm's Allan Kausch and his wife Tina Mills, and our friends Patrice Gried and David Oghia, from the French *Star Wars* magazine, as well as Oliver Denker and Robert Elba from the German Fan Club, all of whom are also in the film. (Poor Steve Sansweet was there too and fitted for a costume, but then weather delayed the shooting a week and he had business complications and missed it. He should get a speaking part in Episode II.)

Most of the extras for the celebration scene were out-of-work London actors and extras who were engaged in all sorts of silliness between and during takes, including: making out on the Naboo exterior set, singing Sinatra songs, practicing their lines from all manner of

stage plays, gambling, and shouting the most rude and hilarious things during actual filming that can't be repeated in this magazine. (Our voices weren't being recorded.)

Don't try looking for us in the movie though. We were shrunk and replicated a thousand times to create the huge crowd, and we all look like tiny color specs in the film—except for *Insider* publisher and Official Star Wars Fan Club president Dan Madsen, who can be clearly seen leading off a kaadu as the Gungans approach the stairs. I'm sure I would have been featured more prominently myself if I hadn't had big, bushy sideburns that made me look decidedly non-Nabooian. ♦

TRUST US, THESE COSTUMES WILL LOOK COOL ON FILM: [LEFT] Dan Madsen, president of the Official Star Wars Fan Club and publisher of *Star Wars Insider*, leads Jar Jar's kaadu away in the final celebration scene; [RIGHT] Dan takes a break from kaado herding with fellow extras (left to right) French *Lucasfilm* magazine publisher Patrice Gried, Lucasfilm's Tina Mills, French *Lucasfilm* magazine designer David Oghia, Lucasfilm's Allan Kausch, *Insider* editor-in-chief Jon Bradley Snyder, and German *Star Wars* magazine editor Oliver Denker.

can be spotted in an extreme lower-right corner shot, while Jim Morris, president of Lucas Digital, is visible in a shot of delegates waving their hands and voting. Squires and some of his effects unit also have their own pod in the Senate sequence, visible to the lower left during the scene when Palpatine first appears. Other Senate pods carry costume designer Trisha Biggar, conceptual artist Iain McCaig, actor Ahmed Best, and many others behind *The Phantom Menace*.

In addition to the Senate, the celebration scene at the end of the film also features a number of cameos. Chuckles Ned Gorman, "I'm one of the people waving and cheering at the end parade scene—but then, so is half of ILM! They shot huge numbers of us in costumes, there'd be like 10 or 12 people in a group—a lot of elements!"

Knoll even personally petitioned Lucas

to allow him to get into the cockpit of one of the doomed Naboo Starfighters for the final space battle sequence. "It's such a classic *Star Wars* shot, whenever a ship blows up it first cuts to the explosion starting inside the cockpit," Knoll notes. "I asked George if he wanted to cut to that classic shot and George said, 'All right.' Then I asked, 'Can I be one of the guys that blows up?' George said 'If there's time.' There was time, so I got suited up. Interestingly enough, editor Paul Martin Smith discovered the other stunt pilots looked too similar to the other hero pilots, making the cuts too confusing. But I looked different enough, so I'm the only pilot shown getting blown up."

At the film's finale, when Palpatine greets the Queen, Amidala is flanked by a trio of high-ranking production principals: producer Rick McCallum and editors Ben Burtt and Paul

Martin Smith. Anakin, meanwhile, is joined by actor Jake Lloyd's sister Madison, who stands behind R2-D2. Also present for the closing celebration scene: *Insider* publisher Dan Madsen and editor Jon Snyder (see above).

Even the final moment of *The Phantom Menace* is an Easter egg: as the scrolling end-credits come to the end, we hear the tortured breathing of Darth Vader. The familiar sound not only foreshadows Anakin's coming transformation, but also heralds some more minor developments not yet known: the upcoming Easter eggs of Episodes II and III.

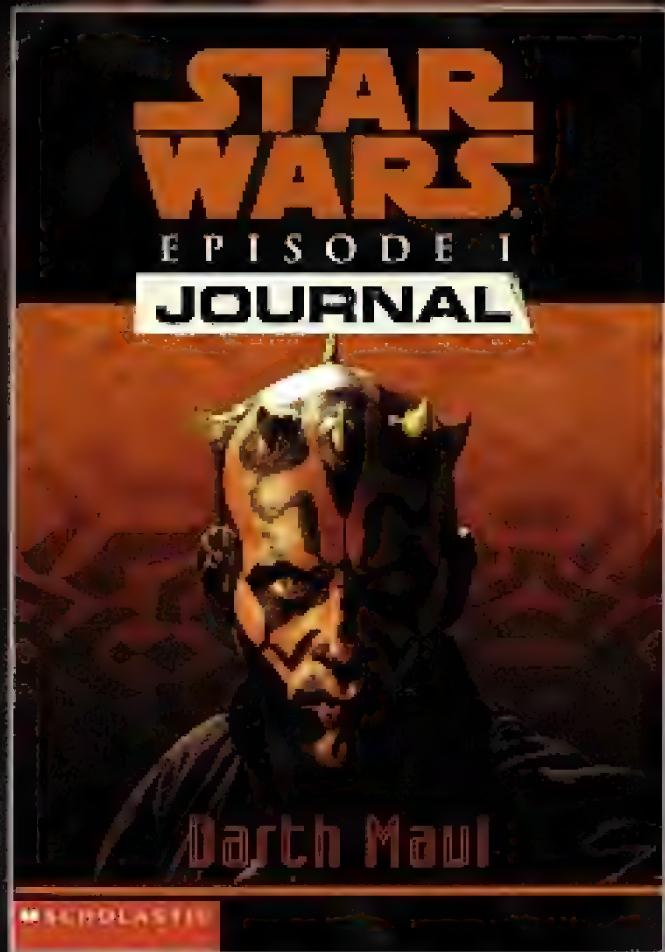
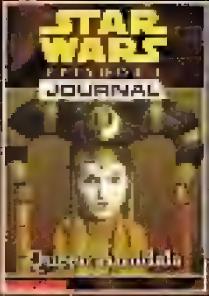
Mark Cotta Vaz is a senior contributor to *Cinema* magazine and a frequent writer for *Star Wars Insider*. He has authored 10 books, including *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives*, and *Indiana Jones & Magic Into the Digital Realm*. He wrote about the digital animation of *Episode I* in *Insider* #45.

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THERE'S MORE THAN MEETS THE ERA, AS WE HELP YOU PUT THE VOICES OF THE PHANTOM MENACE TO SOME NEW FACES

IN a movie universe where droids, aliens and armored warriors have as much of a role to play as men and women, voices take on critical importance. After all, what would *A New Hope* be without Anthony Daniels' voice (as well as his actions) as fussy protocol droid See-Threepio? *The Empire Strikes Back* sans Frank Oz's mystic utterances as Yoda? *Return of the Jedi* without the bassa rumble of Jabba the Hutt? And what would any of these films be without James Earl Jones' majestic trio of performances as the voice of Darth Vader?

Voices are of critical importance, once again, in *Star Wars: Episode I: The Phantom Menace*—and to quote an old saw of show business, the voices of Episode I prove there are no small parts. Battle droids, Gungan officers, Podracer pilots and Sith Lords all have something to say—and so do the actors and actresses who gave voice to them. It's an eclectic collection that includes illustrious stage veterans, young comedians, and even animators. Here are some of the stories behind the voices.

PETER SEBA

So Sebulba and Darth Maul walk up to this bar...

Sounds like the beginning of a bizarre *Star Wars* joke, but it really happened in New York City this year. Peter Serafinowicz, the 27-year-old actor who supplies the voice of Darth Maul, was out on the town club-hopping with his good friend and radio-show collaborator Lewis MacLeod, the voice of Sebulba. The two were trying to get into a club and found themselves face-to-face, as Serafinowicz recalls it, with a club denizen dressed in a remarkably faithful Darth Maul costume. So as the would-be Darth Maul smirks poses with his double-bladed lightsaber, Serafinowicz creeps up behind him, puts on the ominous tones of the Sith apprentice, and lets a couple of Episode I lines go in his ear.

The punch line isn't quite as good, alas. "He just turned around and looked at me like I was an idiot," Serafinowicz says—but then as tough towns go, New York rivals Mos Espa.

The reaction would likely have been very different in the UK, where Serafinowicz is an oft-heard voice in a host of commercials, on radio shows and in a number of comedy shows. But he's not just a voice; he played a key role in the TV comedy *How Do You Want Me*, among other programs. In the U.S., one of his most recent appearances came in the NBC mini-series *Leprechauns*.

But on the top of his resume, of course, is *Star Wars: Episode I: The Phantom Menace*. Serafinowicz auditioned three times over nearly a year to be the voice of Darth Maul, a part he says he never thought he'd get. Along the way, however, he did do some other voices for Episode I—by his count, a couple of battle droids and a Gungan warrior. In recording those bits, he says, he auditioned once again for Darth Maul, this time with George Lucas in attendance.

"I was trying to exude this coolness, but I kept tripping over things—inside I was nearly having a heart attack," Serafinowicz says, adding, "I did my impression of Darth Vader for



FINOWICZ MAUL ART

Him and he laughed."

Serafinowicz calls James Earl Jones, the voice of the "original" Sith Lord, "one of my all-time heroes," but adds that in coming up with Maul's voice he drew on another *Star Wars* tradition—that typified by the late Peter Cushing's Grand Moff Tarkin. "I was thinking of the legacy of the *Star Wars* films and these English baddies," he says. The results were the hypnotic, kingly tones now famous world-wide—and a credited role for an amazed Serafinowicz. "For ages I was just in denial about it," he says. "I thought maybe there'd been a spelling mistake or something."

The actual recording took an afternoon, Serafinowicz says; for all Maul's presence in Episode I, he has just a trio of lines. (A couple of others wound up on the cutting-room floor, both from points in the film after Maul arrives on Naboo: In one scene, he tells a hologram of Darth Sidious, "I feel there is more to this, My Master. The two Jedi may be using the Queen for their own purposes," and later, he warns the Neimoidians, "I told you there was more to this—the Jedi are involved.")

But while his studio time was brief, Serafinowicz soon found himself in the madness surrounding Episode I's charity premiere in New York. "I thought, 'As soon as I hear the 20th Century Fox music at the beginning, I'm going to collapse and they'll have to carry me out!'" he recalls. "A, it's the new *Star Wars* film. And B, I'm in it!"



LEWIS MACLEOD BE DUG SEBULBA

Quick, which actor has performed the voice of both Sebulba and Obi-Wan Kenobi?

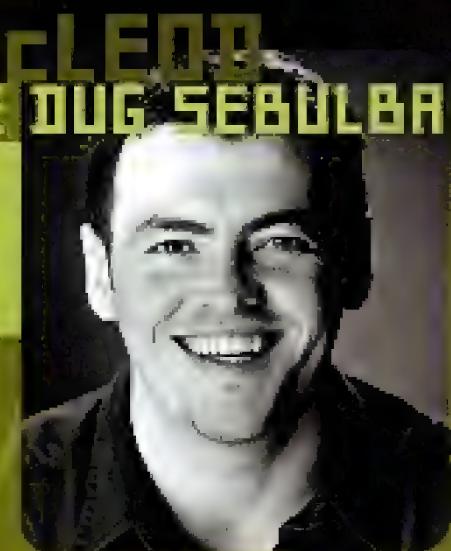
Le, it's not Sir Alec Guinness—or Ewan McGregor. It's Lewis MacLeod, the 29-year-old Scottish actor who supplied the voice of Sebulba, the villainous, bullying Dug champion of the Mos Espa Podracers, in *The Phantom Menace*.

Oh—if you're wondering how anyone could play a Huttese-speaking alien who's a cross between a camel and a spider, and then imitate (in LucasArts' game *Obi-Wan*) an actor who's himself emulating the performance of another actor, you need to get acquainted with MacLeod. He's a born mimic, sliding easily and apparently effortlessly from Sebulba's sewer-tunnel growl to a native New Yorker's no-nonsense yowl to his own warm, deep, British brogue all in the space of a single sentence—and while battling a cold, no less.

MacLeod's introduction to the *Star Wars* universe came via his friend Peter Serafinowicz, whom *Star Wars* fans know as the voice of Sith Apprentice Darth Maul. The two met while shooting a commercial for Aquafresh toothpaste and have since collaborated on *The Two Danrys*, a 1998 radio show in which they played entertainers from a generation ago who parade around London doing impressions and generally getting into trouble; they plan to film a pilot of the show for the BBC this spring.

When MacLeod first auditioned for Episode I, he also read for Darth Maul, but thought he might get the part of Jabba the Hutt. "I can do a very low tone without my voice being treated too much," he recalls. Instead he was given the much bigger part of Sebulba—and surprisingly, his voice was not electronically altered, he says, breaking into Sebulba's voice to prove his point. The only hitch, MacLeod recalls, was that he needed a different voice with a different tone for the Podracer—it was impossible to shout in the deep voice Sebulba uses in his other Mos Espa scenes.

Performed over the course of three voice-over sessions (during which he was videotaped so animators could match his mouth and facial movements to the character), the Sebulba role required a crash course in Huttese. Learning that particular galactic language was "a



nightmare," MacLeod sheepishly admits—especially because his director knew the language perfectly. Lucas knew not only all of Sebulba's lines, MacLeod says, but was a master of Huttese linguistics. One line in particular intrigued MacLeod: Sebulba's disgusted exclamation of "Pudal!" A laughing MacLeod asked Lucas what it meant, and found out that particular word was probably not going to be subtitled when the film was released.

"He was very easy to work with," MacLeod says of Lucas. "He's so hands-on with everything. It's an amazing responsibility to shoulder, but he does it with such unbelievable ease—and with a few laughs."

MacLeod doesn't know if Sebulba will be back in Episode II, admitting he put the question to producer Rick McCallum and got a finger wagged at him in mock disapproval. In the meantime, he's busying himself with a considerable amount of voice-over work for cartoons, commercials, and video games, getting ready for *The Two Danrys* pilot, and looking for the chance to show that he can shine as a dramatic actor as well.

MacLeod saw Sebulba fully realized for the first time at Los Angeles' legendary Mann's Chinese Theater. "The atmosphere was like a carnival," he recalls. "I loved it, I absolutely loved it. That's why you want to be an actor."



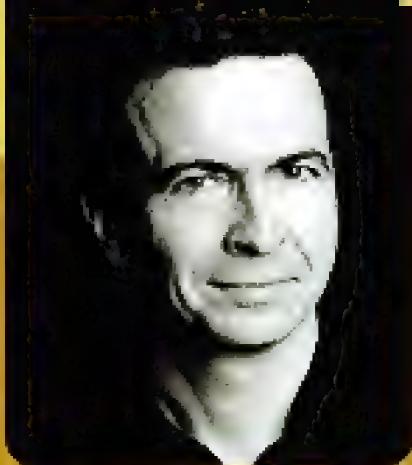
ANDY SECOMBE: WATTO, ME WORRY?

At 41, the business of acting isn't new to Andy Secombe.

That was his father's profession, and Secombe himself is a veteran of British theater, spending years with *PlaySchool*, a near-legendary program for young children in Britain. But only a couple of years ago, he recalls, he had all but traded in that profession for another one.

Secombe runs *Lunchtime Productions Ltd.*, a production company that specializes in animation, and the demands and rewards of that position had all but squeezed out new turns onstage. The top job at *Lunchtime*, he told the *Insider*, "was taking up more and more of my time. I was on the verge of knocking acting on the head—and then this job came along."

"This job" was a little movie called *Star Wars: Episode I The Phantom Menace*. The call to *Lunchtime Productions* came from casting director Robin Gurland, who was looking for actors to supply voices for *The Phantom Menace*. Who did *Lunchtime* use, she wondered, and would any of them be any good for *Episode I*?



Rank has its privileges: "I sent myself up," Secombe says merrily.

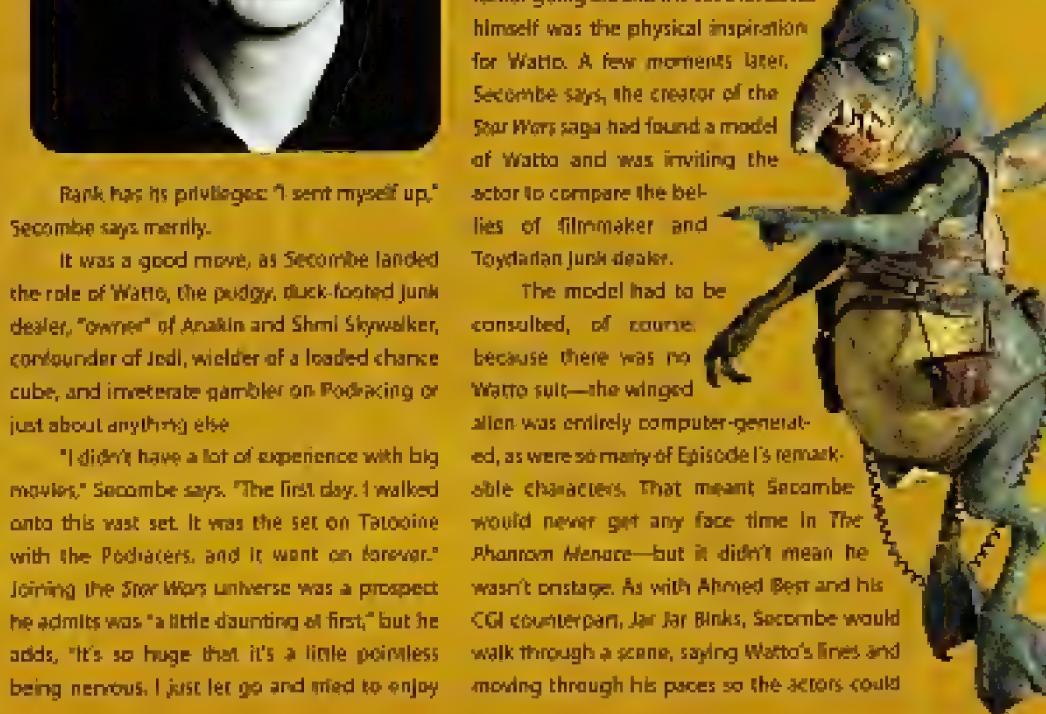
It was a good move, as Secombe landed the role of *Watto*, the pudgy, duck-footed junk dealer, "owner" of Anakin and Shmi Skywalker, confounder of Jedi, wielder of a loaded chance cube, and inveterate gambler on Podracing or just about anything else.

"I didn't have a lot of experience with big movies," Secombe says. "The first day, I walked onto this vast set. It was the set on Tatooine with the Podracers, and it went on forever." Joining the *Star Wars* universe was a prospect he admits was "a little daunting at first," but he adds, "It's so huge that it's a little pointless being nervous. I just let go and tried to enjoy

the whole thing, which I did. It was lovely working with such good and experienced people—it makes things so much easier."

The atmosphere was so relaxed, Secombe recalls, that one day he was hanging out during some downtime on the set, and when he found himself standing next to George Lucas, Lucas turned to him and joked that there was a rumor going around the set that Lucas himself was the physical inspiration for *Watto*. A few moments later, Secombe says, the creator of the *Star Wars* saga had found a model of *Watto* and was inviting the actor to compare the bilities of filmmaker and Toydarian junk-dealer.

The model had to be consulted, of course, because there was no *Watto* suit—the winged alien was entirely computer-generated, as were so many of *Episode I*'s remarkable characters. That meant Secombe would never get any face time in *The Phantom Menace*—but it didn't mean he wasn't onstage. As with Ahmed Best and his CGI counterpart, Jar Jar Binks, Secombe would walk through a scene, saying *Watto*'s lines and moving through his paces so the actors could



STEVEN SPEIRS OUR PAL TARPALS

Steven Speirs isn't about to forget his first day on the set of *Star Wars: Episode I The Phantom Menace*.

The 34-year-old actor, tapped to play the Gungan officer Captain Tarpals, rode a golf cart across Leavesden Studios with Ewan McGregor and Liam Neeson through the giant sets that would become *Otoh Gunga*, the underwater city of the Gungans on the planet Naboo. "It was amazing—it was a bit like driving around Lucas' imagination," he says, recalling how he was struck at how big everything was. Then

added to it.

On that first day, the 34-year-old actor recalls, he sat on "this kind of cardboard camel with a broomstick" and was told to stop McGregor and Neeson as the two Jedi entered Otoh Gunga in the company of the outcast Jar Jar Binks. After ILM got done with the scene, of course, the cardboard camel would become a kaadu, the broomstick would become an electropole, and Speirs himself would become a towering Gungan.

Of course, Speirs also provided the voice for his character, which gave him the chance to

see Captain Tarpals literally come to life. As he tells it, every time he saw footage of his scenes, there was less of him and more of the digital character he would become. But his voice remained.

In giving life to Captain Tarpals, Speirs deepened his natural speaking voice a bit and added a sibilant "s." That was his own idea for the character, he says, noting that, "I saw a drawing and worked to figure out how they sounded." Speirs says George Lucas gave him direction about what syllables in the Gungan patois he wanted emphasized, but left him free to come up with the actual voice on his own.

A veteran of British television and theater, Speirs most recently appeared in Mike Leigh's acclaimed film *Topsy-Turvy*. His transformation to Tarpals began when *Episode I* casting director Robin Gurland came to see Speirs as Nathan

learn a scene's timing and their eyelines (where they should be looking). Then he would step out and the scene would be shot with just the actors.

But there was one difference: Best performed wearing a nearly complete Jar Jar suit to help the actors with their eyelines, and to help ILM's special-effects artists to get information about how the light should look on Jar Jar's skin and clothes. But Secombe's only costume was a Chinese-style hat similar to one Watto wears in production sketches and early models.

"When there are blue aliens and people with skirts and lightsabers and me in my shorts, it's pretty easy to figure out who to animate," Secombe says.

With Episode I behind him, Secombe has moved back to his other job. *Lunchtime*'s current projects include the children's series *Three Friends and Jerry*, *Bob the Builder*, and an English-language version of the French series *Makikas*. But his stint on *Star Wars* has given Secombe fond memories, a Watto action figure for his desk ("It's a kind of immortality, I suppose," he says), and hopes for a return to the set in Episode II.

"Three people still on Tatooine—they're going to have to come back at some point," he says. "Maybe Watto will be hanging around. I should have asked George, but I didn't quite have the courage."



LINDSAY DUNCAN

TC-14 DO YOU COPY?

Lindsay Duncan is one of the better-known stage actresses in the U.K.

A veteran of both the Royal Shakespeare Company and a host of Harold Pinter plays, her 1985 turn with Alan Rickman in *Les Liaisons Dangereuses* (better known by its English title, *Dangerous Liaisons*) in London and New York has become the stuff of theatrical legend.

If you're an American fan of PBS' *Masterpiece Theatre*, you've seen Duncan, or will soon: she's starred in *Mansfield Park*, *Tom Jones*, *Oliver Twist*, *A Year in Provence*, *The Rector's Wife*, and the *Prix Italia* winner *Shooting the Past*. She's also had key supporting roles in the films *City Hall*, playing Al Pacino's wife, and 1999's art-house hit, *An Ideal Husband*.

So what is the 49-year-old Duncan doing in a tiny role as the voice of TC-14, the protocol droid who serves the evil Trade Federation?

In part, she's obeying a very different yet more important constituency—her eight-year-old son, an avid *Star Wars* fan. Duncan may have a distinguished roster of stage, screen, and TV turns, but Episode I, she says with a laugh, "is the only thing I've ever done that impresses my son."

But then, *Star Wars* is practically a family business. Duncan's husband is Hilton McRae, who played a kamikaze A-Wing pilot in *Return of the Jedi*, and the two are good friends with neighbor Denis Lawson, a *Star Wars* pilot who needs no introduction. Duncan and Lawson even starred together in the surreal TV series *Dead Head*.

Before becoming the voice of TC-14—the first time she's ever done a voice-over for a movie—she auditioned for the part of Anakin Skywalker's mother, Shmi. "I so wanted to do it," she recalls. "On any level, it would have to be interesting to be in a *Star Wars* movie."

That's why, when Robin Gurland asked her how she'd feel about doing the voice of a robot, Duncan quickly agreed. She was sent an artist's rendition of TC-14, then came in for "a fairly short space of time" in a London recording studio, with Gurland and George Lucas present, as a rough version of TC-14's scenes unspooled before her.

"I was longing to see more," she says. "I wished they'd leave it running."

As one of the first voices heard in this first chapter of the *Star Wars* saga, Duncan welcomes viewers into the film with a warmth that belies her deadly mission. "What's quite nice is it isn't very robotic," Duncan says of TC-14's voice. "It has, if I may say so, a very charming quality to it. It's someone trying to make people feel at home and being very, very polite. Presumably that's why they wanted a female voice."

Now, the ultimate tribute has arrived: a perfectly detailed TC-14 action figure, complete with serving tray, from Hasbro—which will work out well for Duncan's son, who hasn't had too many toys to buy featuring the droid whose voice his mom had supplied. Count one very important constituency in the Duncan family more than satisfied.



Duncan in a production of *Guys and Dolls* at the National Theatre in London. He was one of many actors who met with Gurland and read for the part—something Spears acknowledges was "a really weird experience," explaining, "You really didn't know what you were meeting about. There was so much secrecy surrounding it—it was like reading blind."



GREG PROOOPS & SCOTT CAPURRO

TWO HEADS ARE BETTER THAN ONE

It took two talents, united by a love of comedy, to bring Fode and Beed to life.

Fode and Beed, of course, are the names sported by the heads of the Troig announcer who provides the play-by-play for the Boonta Eve Classic in which Anakin Skywalker wins his freedom. Fode, the head that speaks Basic (that's English to us in the audience) was played by Greg Proops, while Beed, the head that speaks Huttese, was played by Scott Capurro.

Besides an extensive resume of TV and comedy club appearances, Capurro appeared as Harvey Hirschstein's partner in *Mrs. Doubtfire* and is the author of the novel *Raw Play*. The always bespectacled Proops performed extensive voice work in the Tim Burton-produced *The Nightmare Before Christmas* and recently served as the host of the Comedy Central game show *Vc* — but he's best known as a regular on ABC's *Whose Line Is It Anyway?*, as well as the British series on which it's based.

Both are also stand-up and improv veterans who have honed their craft with years of touring in the United Kingdom. For both of them, the road to *Star Wars* began at the Edinburgh Fringe Festival, where Robin Gurval saw them in the summer of 1997. She asked if they would come in for an audition in London—an audition in which Capurro says the two were given a scenario and ran with it.

"We went in, and we riffed—that's how it worked," crows Proops.

At least, that was the beginning. The next step after a lively audition was for Capurro and Proops to sit very still for a long time as Lucas

were made of their heads — a tedious process in which "they cover your head in plastic goo that turns solid, and then they can make a plastic mask of your face," as Proops recounts it. Nor was that the end. The gigantic prosthetic heads were enhanced through a lengthy makeup process—about five hours, as Capurro remembers it—after which the actors donned blue suits designed so that their bodies drop away against the blue screen so that CG bodies (or in this case, just one body) could be inserted

Capurro and Proops an animatic of the Podrace so the two would have a better sense of what was unfolding before the two heads' eyes. "I had to watch from about two inches away because I didn't have my glasses on, because with the prosthetic head I couldn't put them on," Proops says. "So I stuck my face right next to the monitor."

All in all, Capurro says, the scene took "maybe 40 minutes" to film. Five hours of makeup for a 40-minute shoot may not sound like much of a payoff, but Capurro shrugs that off cheerfully enough: "That's show biz, baby."

Indeed, while others might feel they were buried in computer graphics, Proops isn't concerned. "I don't feel bad at all," he says. "Our voices are on the soundtrack. It's obviously George's prerogative to make the aliens look however he wants them to look."

And if Fode's voice makes San Francisco Giants fans prick up their ears, that's no mistake. Proops, a huge sports fan who's produced and narrated documentaries about the history of basketball, football and baseball for British radio audiences, based the character's voice on "a total exaggeration" of former Giants announcer Ron Fairly.

Beed's voice, however, has no earthly antecedents—Capurro ended up delivering all of his lines in Huttese. And despite playing heads attached to one body, Capurro and Proops "louped" their dialogue in separate sessions. So as it turned out, one head literally didn't know what the other was doing: admits Proops, "I had no idea Beed was going to speak Huttese until I saw the actual movie." ♦



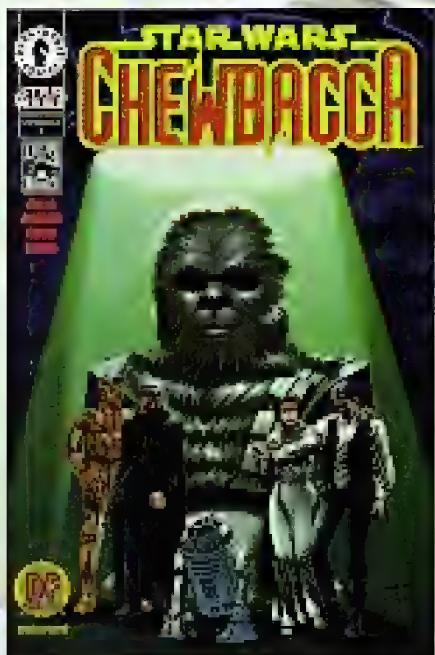
Proops (TOP LEFT) and Capurro (TOP RIGHT) wore prosthetics while shooting their scenes as Fode and Beed, but they were ultimately animated over.

over them. It still hadn't been decided how much of the announcers would be CG—in the end, it turned out to be 100 percent.

According to Capurro, the actual shooting of Fode and Beed's scene took just a day. Proops recalls that the scene was shot after principal photography had wrapped, with Ewan McGregor and Frank Oz the only major stars still around with work to be done.

Lucas was there, of course—and showed

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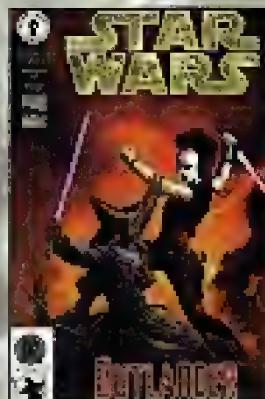


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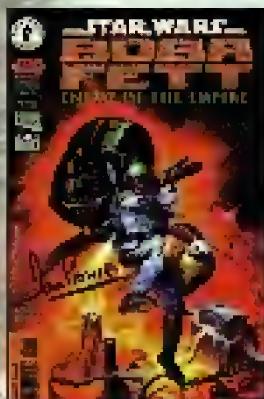
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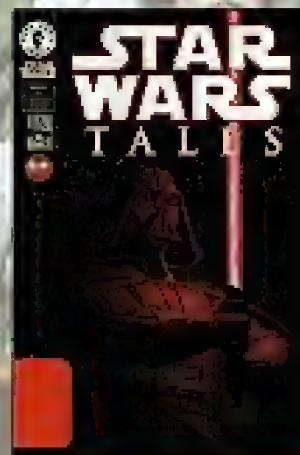
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THE YOUNG GEORGE LUCAS DOING LUNCH WITH THE CREATORS OF GEORGE LUCAS IN LOVE CHRONICLES

by Brian F. McCaughey

» **The eight-minute short**, called *George Lucas in Love*, is a hilarious film

that combines elements of the *Star Wars* trilogy with some facts taken from George Lucas' career, creatively melding them into a comedic riff on *Shakespeare in Love*, the Oscar-winning comedy about the fictional events that inspired William Shakespeare to pen *Romeo and Juliet*.

The film was directed by Joe Nussbaum and produced by Joseph Levy, both former USC film students themselves. The idea for *George Lucas in Love* had its genesis in the duo's desire to attract the attention of Hollywood executives. They decided that the best way to do this was to produce a professional-looking short film—and get it into the offices of every entertainment company in town.

"It does have something to do with length," Levy explains. "If a 25-minute film, a feature-length film, and an eight-minute film all come onto somebody's desk, that person is so much more willing to tell their assistant, 'Hold my calls for eight minutes.' You don't get that kind of audience with a longer film."

But most short films don't get onto the important desktops in Hollywood the way *George Lucas in Love* did. An old USC classmate of Nussbaum's showed the tape to his co-workers at DreamWorks, the studio owned by Steven Spielberg, producer David Geffen, and former Disney executive Jeffrey Katzenberg. The popular tape didn't take long to make its way into the hands of Katzenberg, and upon watching it, Katzenberg forwarded it to Spielberg. The response from Spielberg was so tremendous that his assistant immediately called Nussbaum, closing the circle.

Nussbaum clearly remembers the day he heard from Spielberg's office. "I got this message—it's Christy at DreamWorks, please give me a call back." Nussbaum recalls, "I dial the number, and someone picks up and says, 'Steven Spielberg's office.' I was freaking out

"His assistant told me that the tape arrived in Spielberg's office with a note that said something to the effect of 'Steven, this is funny, watch it.' So like a good assistant she watched it first, and she liked it. Steven was working hard in the office and she said to him,

LUCAS AND HIS EMPLOYEES SAW THE FILM FOR THE FIRST TIME, TOGETHER—AND LIKED IT A LOT.

"Do you want to take an eight-minute break?" He said OK. She said that while he was watching the tape in his office, she could hear him laughing out loud all the way in her office." Spielberg mentioned in a chat with Lucas that he was sending him a funny video, without spoiling the surprise.

Coincidentally, people in the Lucasfilm Marketing department had gotten a copy of the tape the week before and planned to surprise the boss with it at the close of the company's annual meeting. The Spielberg tape arrived the same day. But the surprise lasted, and Lucas and his employees saw the film for the first time, together—and liked it a lot. Shortly thereafter, Nussbaum received a letter of praise from Lucas himself. That letter has been framed and is now hanging on the wall in Nussbaum's bedroom.

"Hindsight is 20/20," says Nussbaum. "We never would have foreseen any of this. At times we were scared that we were going to offend [Lucas]. But this is a reverential piece made by fans." The filmmaker says his film made its way to Lucas much more quickly than he had

dreamed.

Once the film was seen by Lucas—and every other big producer in the business—Nussbaum and Levy were featured on NBC's *The Today Show*, and later on MSNBC news and CNN's *Showbiz Today*, as well as a host of other local and regional programs. Since then, Levy has left his position as the director of development for an entertainment company to focus on his career as a producer. Nussbaum has been attached to direct films at DreamWorks

and MGM (*Insider #47*), and while his feature film projects are in development, he's been keeping busy by directing commercials for Nike and Kellogg's.

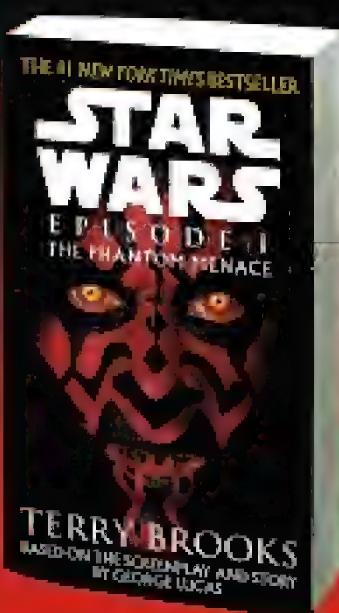
George Lucas in Love has played at several different film festivals and can now be viewed at mediatrip.com. The film was also presented at a commercial theater in Los Angeles for several consecutive days—which meant it could have qualified for an Academy Award nomination.

Adds Nussbaum, "Also as a result of the film, the two of us, with no senior producer, walked into Paramount, MGM, Columbia, Fox, New Line, Disney, and DreamWorks, and we pitched our ideas. Everyone took our meetings immediately. We didn't sell them on anything, but just that opportunity is a victory. That's a huge, huge victory for us."

Brian F. McCaughey is the managing editor of the club culture and urban lifestyles magazine *Insider* (no relation to *Star Wars Insider*). He was formerly the entertainment editor of *Access* magazine and has also worked for *Spin* magazine. He is a lifelong *Star Wars* fan.

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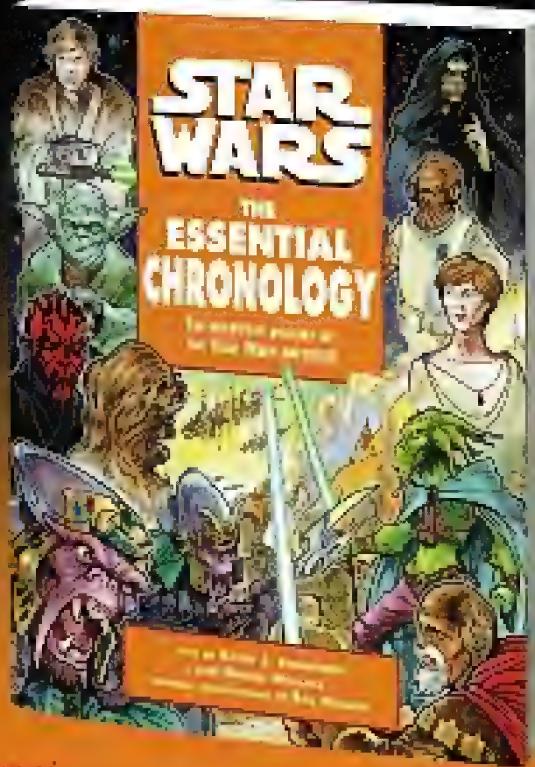
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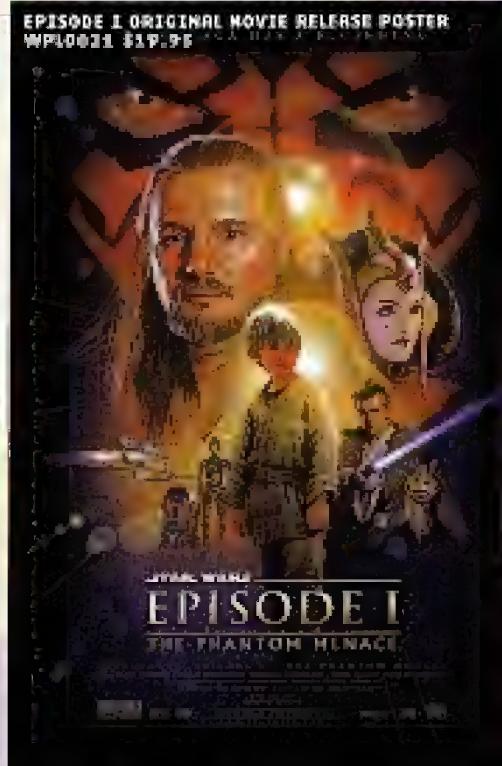
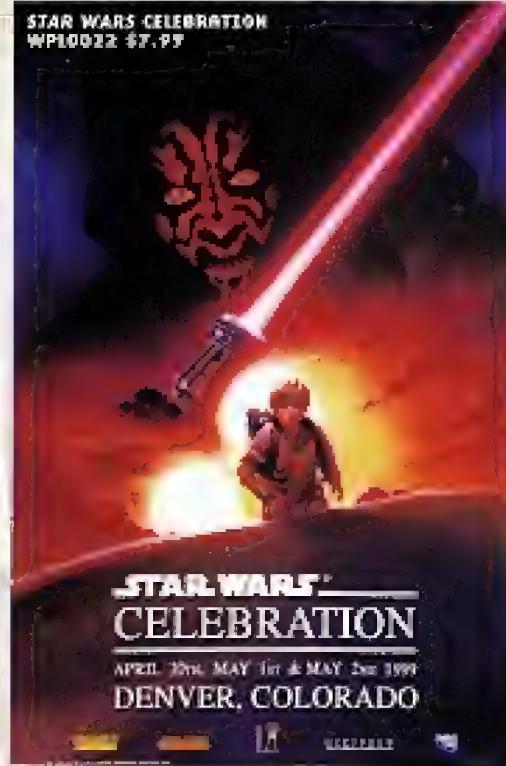
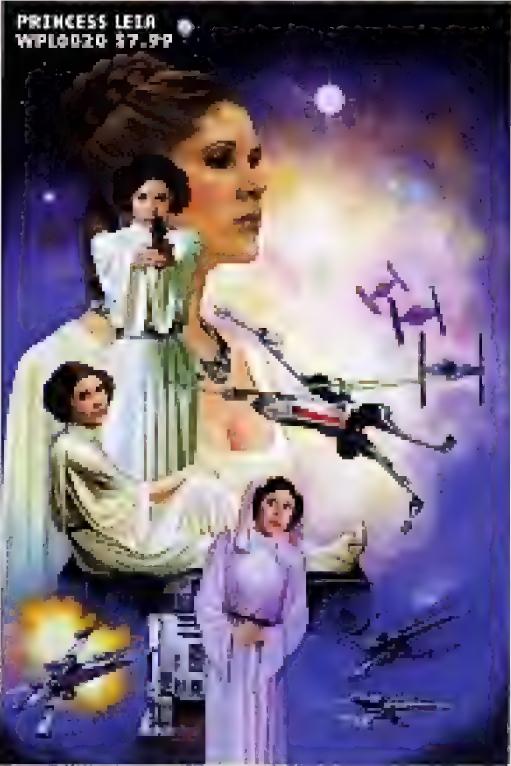
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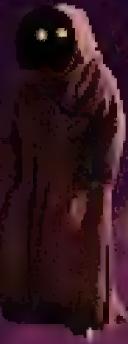
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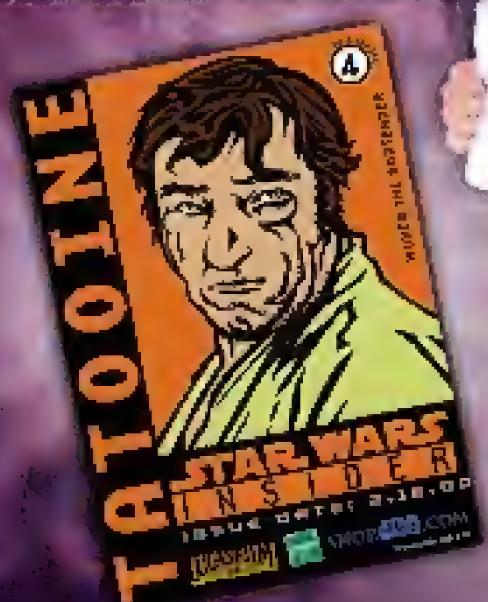


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A-WING WTY4072 \$15.00

SLAVE I WTY4073 \$39.00

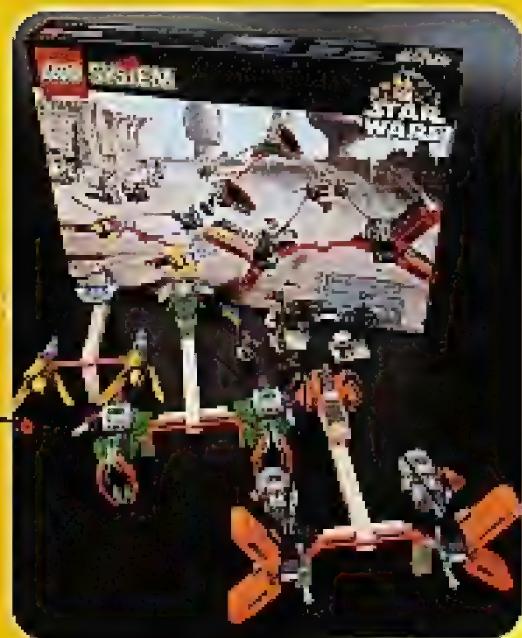
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Feel your heart race along with these Tatooine speedsters, as you build your very own Podracer. Set includes 3 complete Podracers and a throng of figures including: Anakin Skywalker, R2-D2, Shmi Skywalker, Obi-Wan Kenobi, Sebulba, and many others! Appropriate for ages 8-12.

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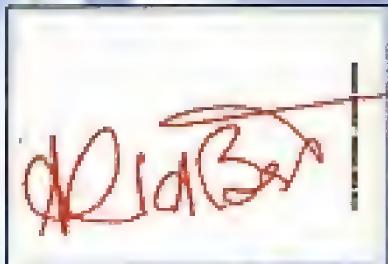
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One of the biggest requests at the Star Wars Celebration was for a set of all ten convention passes. Now you can own this very limited edition reissue collection complete with lanyard. Pass set includes Three Day/ Darth Maul, Friday/ Obi-Wan Kenobi, Saturday/ Qui-Gon Jinn, Sunday/ Anakin Skywalker, Exhibitors/ Jar Jar Binks, Volunteer/ Battle Droid, Backstage Pit Droid, VIP/ Queen Amidala, Staff/ C-3PO, and All Access/ Sebulba. Each pass measures 4.5" x 3.5" and are laminated. Lanyard is yellow with a repeating black Episode I and Sony logo and is the actual lanyard used at the Celebration. Exclusive to this set is the Ahmed Best (Jar Jar) signed Exhibitor Pass. Passes and lanyard come in a decorative black box with clear top and foil authenticity seal.

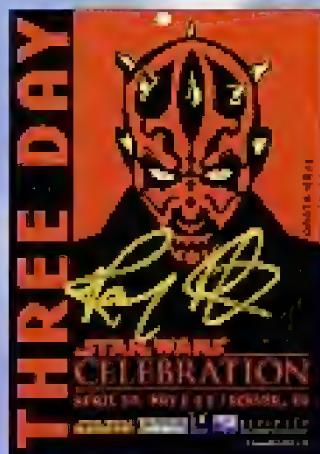
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WAV2015 \$34.99



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Evil has a new autograph! Laminated, limited edition pass measures approximately 3" x 5" and is signed by Ray Park himself. Pass has Darth Maul's image with Celebration information and Ray Park's autograph on front.

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The Jawo Trode brings you a very limited exclusive! This 1:24 scale Jeff Gordon racing car measures over 7 inches long and is an exact replica of the vehicle driven by Jeff during the Winston Cup, NASCAR race on May 29, 1999. Created by Action Performance, the official replicator of NASCAR vehicles, the Star Wars car has a die cast body, plastic chassis, and high quality graphics. An official Pepsi Car, the racer is covered with Episode I characters, Jeff Gordon's number and all kinds of logo art! This edition is strictly limited to 3,500 pieces. Get yours before they zoom off!

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Having been captured trying to rescue her true love, Princess Leia was forced to become a slave to the evil Jabba the Hutt. Dressed in a dancer's outfit this 12" doll comes with everything from real hair with clip, to cloth skirt and detailed boots. R2-D2 had been given to Jabba by Luke Skywalker as part of the plan to rescue Solo. The astromech droid acted as a mechanical waiter on Jabba's sail barge. This figure is 7" high, 3" in diameter, and comes complete with drink tray, and serving arm.

WTY 0144 \$59.95

STAP SCOOTER

Rid the neighborhood of pesky Gungans or run errands for the Trade Federation on this battery powered scooter. Scooter weighs 36 lbs., is 41" long and comes with battery charger. Vehicle will transport average sized adult at speeds up to 12 mph. Additional shipping charge of \$40 will apply.

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The Official Fan Club brings you another exceptional exclusive! This 9" x 12" beveled clock features a full-color image of the Episode I movie release poster. Clock is limited to 1999 pieces, commemorating the year Star Wars returned to the theaters. Isn't it time you took on The Phantom Menace?

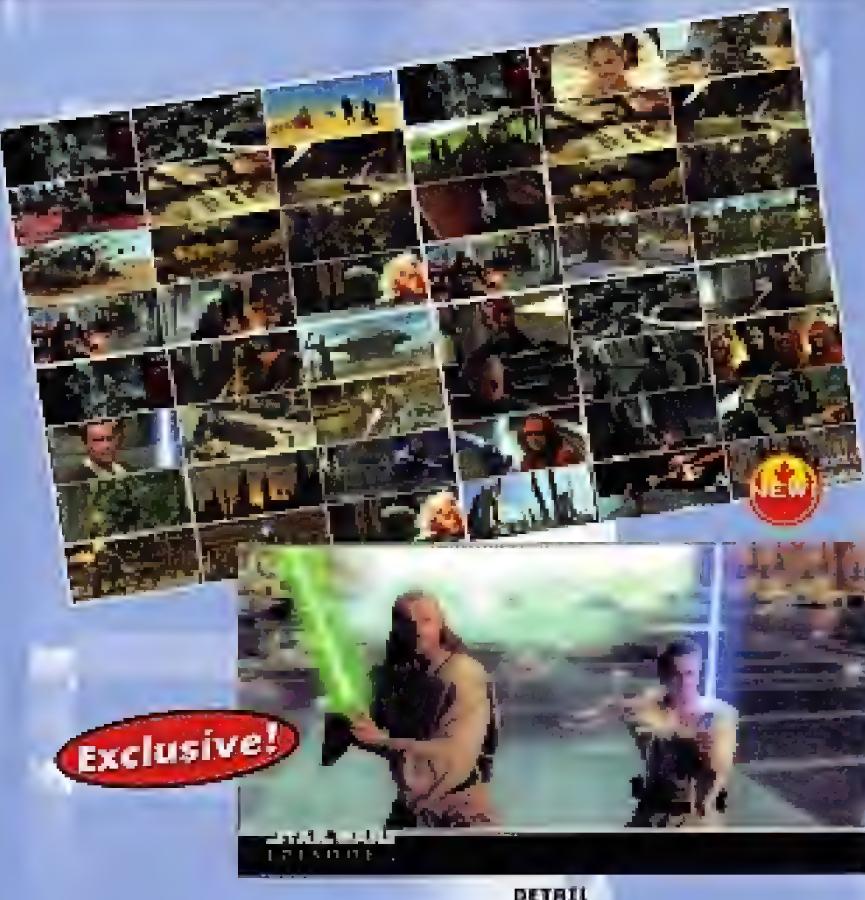
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Available for the first time through the Jawa Trader, this figure set features Wedge Antilles, a Rebel pilot who survived three Star Wars movies, and Biggs Darklighter, Luke's childhood friend who was killed in the first Death Star battle. Both figures are 12" high, and come fully clothed in Rebel pilot gear, including chest plates, helmets with blast shields, blasters, and extra ammunition.

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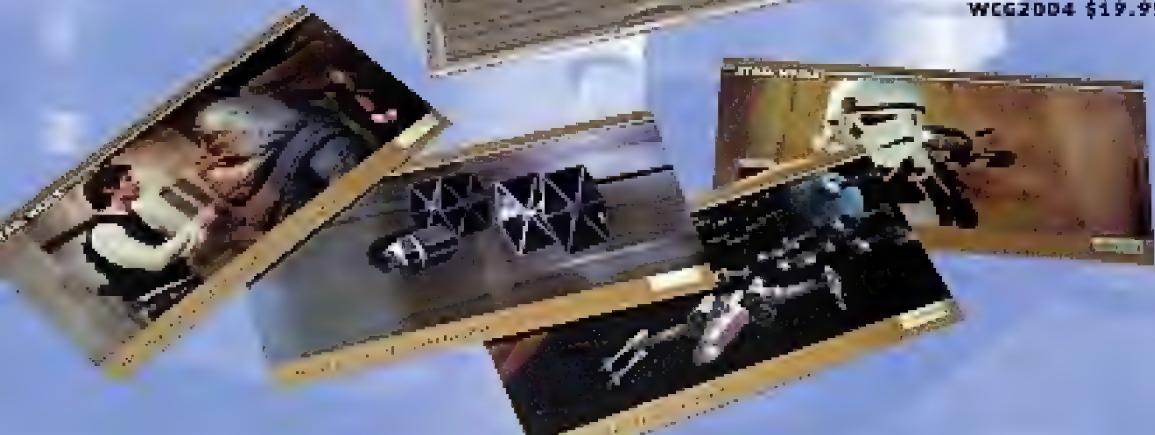
This exclusive uncut wide-screen, 3-D cards uncut sheet is only available through the Official Fan Club and are all new images from the movie! Uncut sheet measures approximately 24" x 32". Due to size, an additional shipping charge of \$8.00 will apply. Uncut sheet may not be exactly as shown.

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WCG 4027 \$15.00

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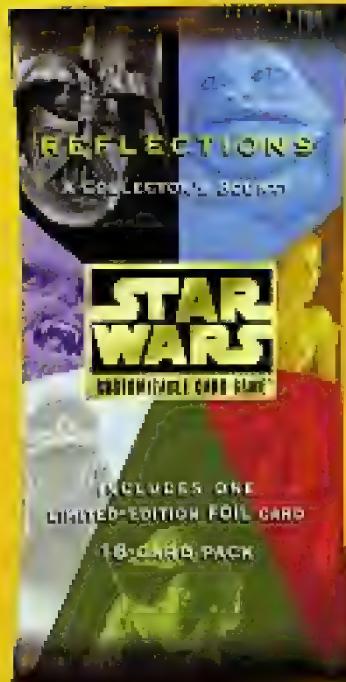
Each enhanced Cloud City box contains 4 booster packs of limited Cloud City cards, plus 3 new premium cards (12 new cards in all). Die cut box displays the face card, backed by two premium cards. Since the three cards are always the same you will know which cards you are getting! Get one each of the four face-card marked boxes and you'll have all 12 cards!

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Deephers has put together yet another great anthology set.

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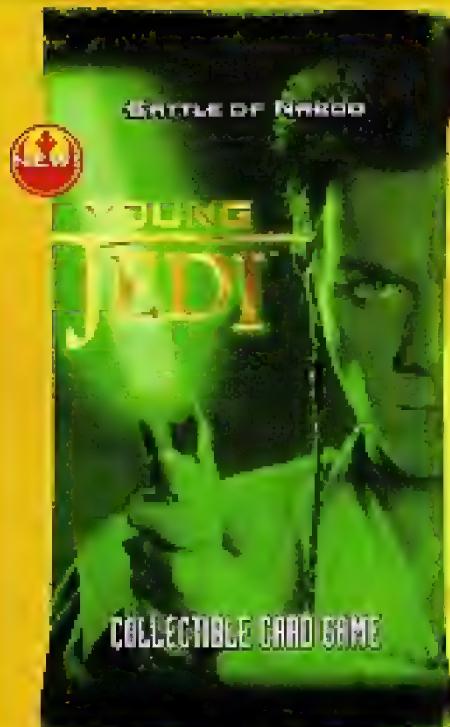


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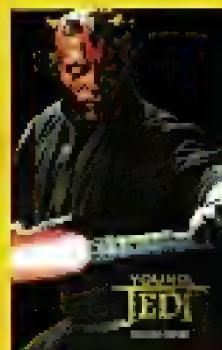
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C-3PO SIGNED BY ANTHONY DANIELS

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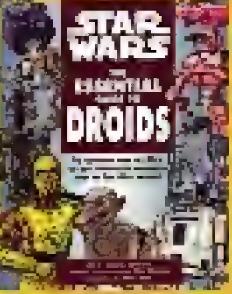
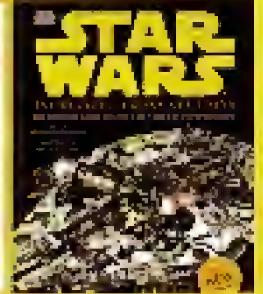
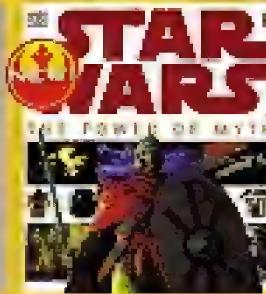
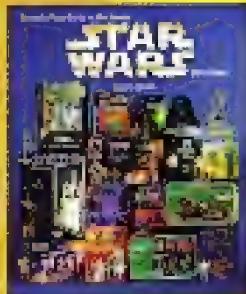
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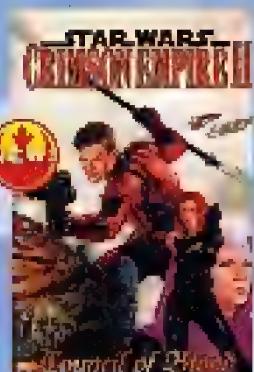
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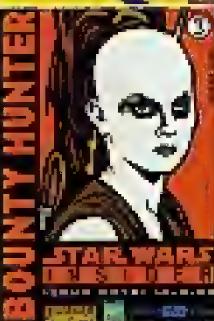
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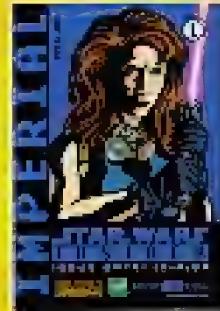
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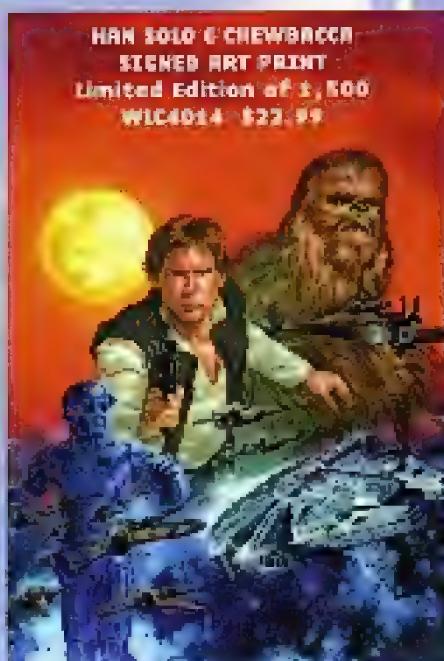
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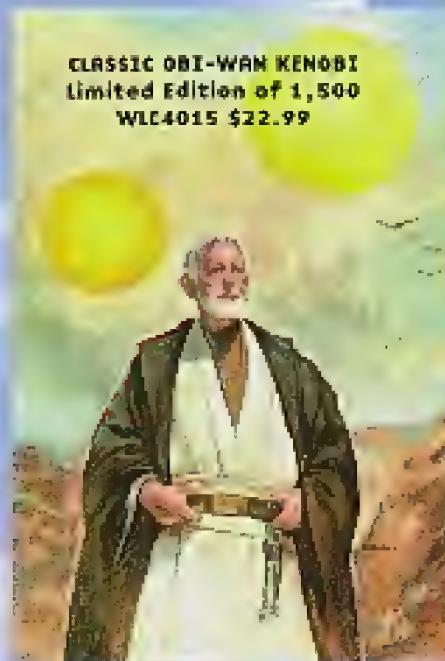


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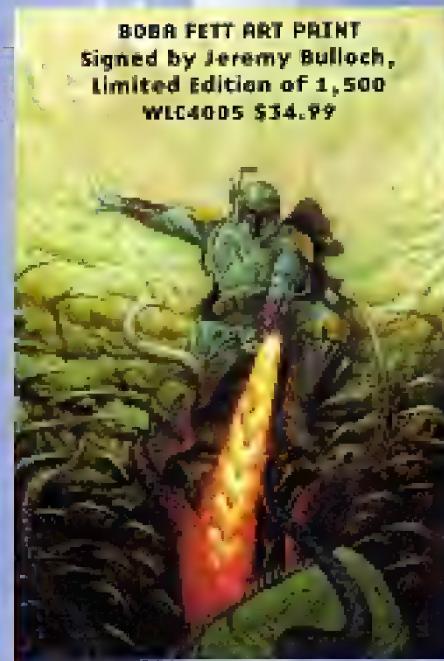
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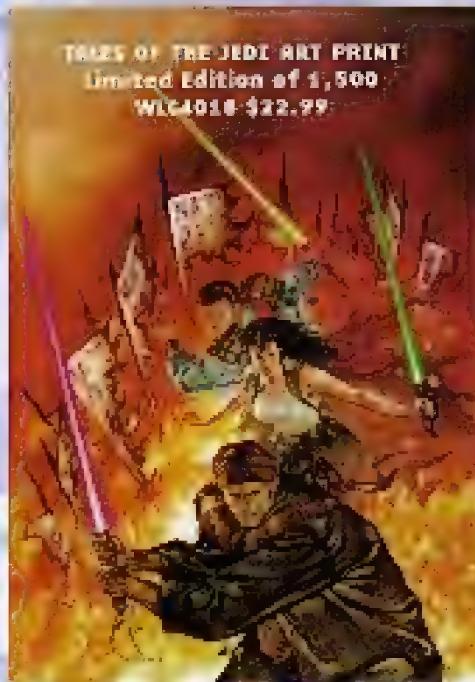
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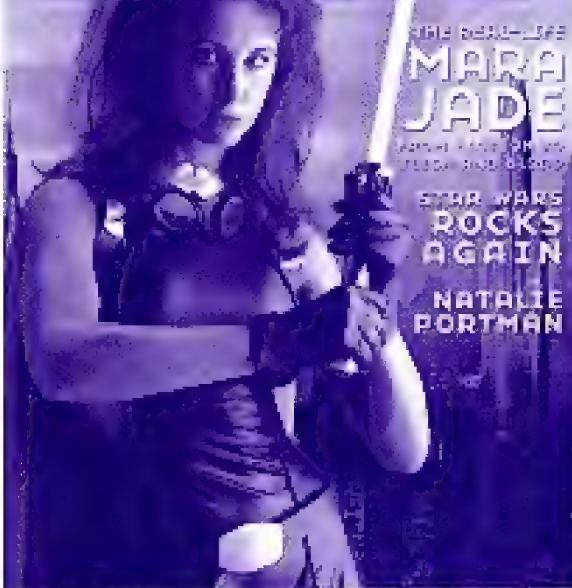
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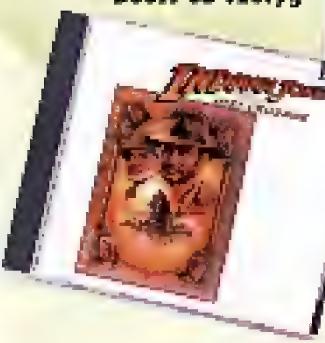
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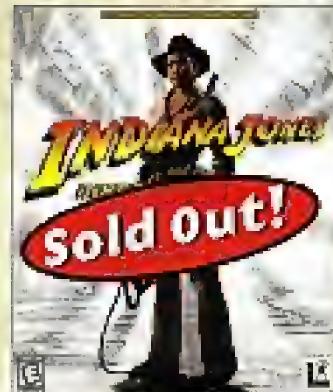
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RAY PARK

EPISODE I'S BREAKOUT VILLAIN LOOKS BACK ON HIS WHIRLWIND *STAR WARS* SUMMER, LOSES HIS HEAD OVER *SLEEPY HOLLOW*, AND GETS HOPPING ON *X-MEN*. ARE AUDIENCES FINALLY READY TO HEAR THE SITH LORD SPEAK? BY SCOTT CHERNOFF

Sold-out action figures, plentiful T-shirts in the schoolyard, those unmistakably evil eyes looming over all Episode I merchandise—in 1999, the message was clear: Darth Maul—the high-kicking, Jedi-killing, straight-outta-hell Dark Lord of the Sith—was a star.

For Ray Park, it was the screen debut he had always dreamed about. An international martial arts champion who broke into the movies as a stunt performer on the 1997 sequel *Mortal Kombat: Annihilation*, Park, now 25, was recruited by Episode I stunt coordinator Nick Gillard to help choreograph the film's final lightsaber duel, and ended up nabbing the role of Darth Maul in the process.

When Park, a lifelong Star Wars fan, gave us his first-ever interview a year ago (*Star Wars Insider* #2), he told the *Insider*, "All my life, I've always wanted to be in films ... I really want to take off, and hopefully I might have a future in the film industry."

One year later, we're happy to report, the future is now. Since making his debut at Denver's *Star Wars* Celebration—where his martial arts demonstrations and question-and-answer sessions played to standing-room-only audiences—and wowing the world with his powerful portrayal of Darth Maul in Episode I, the Scottish native has been working fast and furious.

Reuniting with Gillard, as well as actor Ian McDiarmid (Palpatine), Park played the Headless Horseman in Tim Burton's blockbuster hit *Sleepy Hollow*. While Christopher Walken played the soon-to-be-headless cavalry officer when he's got a head, it was Park who performed the character's impressive swordplay and fighting—everything but the horse riding, which was done by another stunt specialist. The *Sleepy Hollow* work was reminiscent of Maul in aspects ranging from the fighting to the fact that we don't hear Park's voice. (To meet Maul's voice actor, turn to page 28.)

But Park will be making a bold step forward with his next film. In the big-budget superhero movie *X-Men* (based on the classic Marvel comic), Park plays the villainous Toad in a cast that also includes Patrick Stewart, Sir Ian McKellen, Halle Berry, and Oscar winner Anna Paquin. Scheduled for release in June from 20th Century Fox and director Bryan Singer (*The Usual Suspects*), *X-Men* will mark Park's largest role yet—as well as the second summer in a row that Ray Park is one of the bad guys in one of the big flicks.

The flurry of work—and the increased exposure *X-Men* will bring him—go a long way



LIFE AFTER DARTH

toward explaining the underlying allure of Darth Maul. Park has been able to parlay his winning image into more work, laying the foundation for what could be a long-lasting career on the silver screen. For beyond the character's creative conception, it's Ray Park's own personality and magnetic quality powering Darth Maul, and while the make-up and lightsaber are indeed impressive, perhaps that's what viewers are picking up on.

The Insider caught up with Park during one of his breaks from shooting *X-Men* in Toronto. Obviously, since our last interview, a lot had changed—or so we thought.

SO HOW DOES IT FEEL TO BE A STAR? HAS YOUR LIFE CHANGED SINCE *STAR WARS* CAME OUT?

It hasn't—except that more people recognize you for what you do. I still feel the same. All I wanted to be was successful at what I do. I am doing more traveling: I came to Denver [for the Star Wars Celebration], and went to a few conventions, and now I'm living in Toronto until the *X-Men* shoot is finished in February. It's a little bit similar here to London, because of the Inns and subways.

DO PEOPLE RECOGNIZE YOU ON THE STREET NOW?

Not really in Toronto, but in London they do. When people recognize me, you can tell, because they are just staring at me. I went to Greece this year with my girlfriend, and people recognized me there! It was nice—I was getting free drinks. People are generally just really nice.

LAST SPRING AND SUMMER, WITH EPISODE I OPENING AROUND THE WORLD, MUST HAVE BEEN PRETTY OVERWHELMING. NOW THAT THINGS HAVE CALMED DOWN A BIT, WHAT'S YOUR IMPRESSION OF 1999?

It wasn't until round about now that I said, "Wow, I've done a lot this year!" I wasn't thinking about it at the time, because I was in demand and traveling around. I really enjoyed it. It was a real big eye-opener, just meeting people and conducting myself with them. I'm used to teaching and working with people that way, so it's different now how people see me. I was prepared for it—I'd been waiting for the release of the movie for a year, but I didn't know what to expect.

DO YOU KNOW DARTH MAUL'S EVER WOULD BE STARING OUT FROM JUST ABOUT EVERY EPISODE I POSTER AND PRODUCT PACKAGE?

No, I didn't know. I did my job and finished it, and that was it. No one said to me, "Your face is going to be on packaging," because that's theirs. It's got nothing to do with me. But I remember looking at the



magazine saying Darth Maul will be the new face of evil (*Star Wars Insider* #42), and a toy magazine saying Darth Maul would be on the covers of all the merchandise, and I was really excited about that. I thought, "Whoa, cool, I could get used to that."

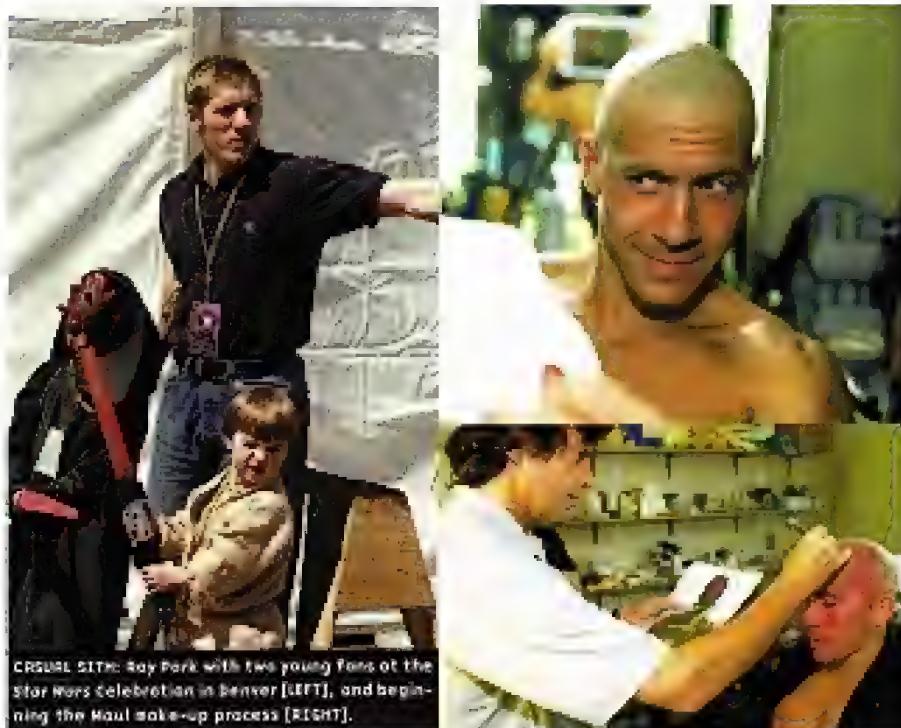
Sometimes I wish it was my face and not the character's face, but it's good because my job then is to get my face out there with the character's face, so people know the man behind the face.

Will we see your face in *X-Men*?

Yeah, you see my face more so than you do with Darth Maul.

Cool—what's your Toad costume like?

I wear a variety of different things. Mainly it's all



loose clothing. I don't know if I'm allowed to say until the release of the movie. But it's totally different from Darth Maul.

BETWEEN MAUL, TOAD, AND THE HEADLESS HORSEMAN, YOU'RE CARVING OUT QUITE A CAREER AS A BAD GUY.

Oh, you never know—maybe in my next movie I'll be a superhero. It doesn't bother me,

got some slight color to my face. And I get to use some of my martial arts and acrobatics in it. I think the quality of acting will be good, because you've got Ian McKellen, Anna Paquin, Halle Berry, Hugh Jackman, and Patrick Stewart; I'm trying to learn as much as I can just by watching them. I have dialogue in it, too, so that's a big step for me.

"I WANT TO SAY A BIG THANKS TO ALL THE FANS JUST FOR BEING SO WARM AND NICE."

because bad guys are fun. I don't know what it is about bad guys. But when I play Toad, I don't think, "I've got to be totally bad." With Darth Maul, he's evil all the way—you have to think evil. Toad's a little different in a way, but still menacing.

How is he different?

Darth Maul is more intelligent. Toad is a bit more slimy, creepy—he's like the little thing you can't get hold of. He always wriggles his way out. But Darth Maul is hard. He's just hard from the minute. He's cocky—he knows he's good.

WHAT ELSE CAN YOU TELL US ABOUT *X-Men*?

Not much. I'm in it, and I play Toad. I don't have any prosthetics. I think you'll see my face—I've

Will we get to hear your voice?

Yes, I've been told it will be mine. Toad is actually an English character in the comic, so it works out well for me. I don't speak how I speak now—I try to tone it down a little bit deeper. I've been working on it—Bryan Singer is great to work with.

BETWEEN HIM, TIM BURTON AND GEORGE LUCAS, YOU'RE WORKING AT THE UPPER ECHELON OF DIRECTORS.

I've been pretty lucky. I think for a lot of actors, it would be their dream to work with one of those three guys, and I've been so fortunate to work with all three of them. I just hope it continues—that I do good work, keep my ears and eyes open, and just learn.

"DARTH MAUL IS HARD. HE'S JUST HARD FROM THE MINUTE. HE'S COCKY—HE KNOWS HE'S GOOD."

WHAT WAS IT LIKE WORKING WITH TIM BURTON?

Tim is really nice. Tim would pace up and down—he's completely different from George, because George is so relaxed. I really enjoyed working on *Sleepy Hollow*. But I didn't get too involved because I wasn't there everyday. I came in on a casual basis just to do my stuff. I did the stunts on that. I did the fighting, but I didn't do any horse work. I just came in and did my bit, and spoke to Tim and everyone else. I got to meet Johnny Depp, Casper Van Dien, and Christina Ricci, and everyone was so nice—no stress.

It was also nice because I worked with Nick Gillard, and some of the assistant directors were the same as on *Star Wars*—and some of the crew, and the catering. It was just like *Star Wars*. I felt really comfortable, like seeing the old family again. And it was filmed at Leavesden. The three movies that I did in England—*Star Wars*, *Sleepy Hollow*, and *Mortal Kombat: Annihilation*—were all done at Leavesden.

YOU MUST HAVE THOUGHT THAT WAS THE WHOLE MOVIE INDUSTRY.

Yeah, I thought that was it!

PLUS, LEAVESDEN WAS PROBABLY THE PERFECT PLACE FOR YOU TO REUNITE WITH IAN McDIARMID, WHO PLAYED DOCTOR LANCASTER IN *SLEEPY HOLLOW*.

Yeah, I saw him when we were working one night. This was before the release of Episode I, and he said to me, "We were doing the scoring, and you look fantastic! You look really good on screen and you have an excellent presence." This was before I came out to Denver, so I was like, "Oh, now everyone's seen it—I want to see it!"

YOUR FIGHTING AND SWORDPLAY AS THE HEADLESS HORSEMAN WERE AWESOME. HOW WAS YOUR HEAD REMOVED FOR THE FINAL SHOTS?

I wore a blue hood and a blue mask, so ILM would come later and take it off. I had little eye-holes, a bit like Spiderman.

WITH *SLEEPY HOLLOW*, YOU SEEM TO HAVE ESTABLISHED A CONTINUED ASSOCIATION WITH NICK GILLARD. DO YOU HAVE PLANS

TO WORK WITH HIM AGAIN OR ANYTHING SPECIFIC?

He hasn't called me, so I'm just trying to concentrate on my acting. But I'll always work with Nick. He called me in on *Sleepy Hollow* because this was swords again. He must have thought, "Oh, Ray's pretty good at what he does, I'll get Ray in." It was really nice working with him again, because I know Nick more now. I know how to work with him, and how he thinks.

WHEN YOU SAY YOU'RE WORKING ON YOUR ACTING, DOES THAT MEAN YOU'RE TAKING ACTING CLASSES?

Yes. I'm doing workshops to improve on different dialects, and reading up on things, so that I'm more prepared for bigger and more serious roles. I think it's important, like doing my martial arts. If you just say, "I'm good now," and then you stop, you'll be just as good as you were—you're not going to improve.

DO YOU STILL HAVE TIME TO DO MARTIAL ARTS?

I make time for it. I'm still training five to six days a week and doing my gymnastics and weights, and my martial arts. But I try to space out sessions everyday so I'm not over-training, because I've got to work as well. But there's so much to learn and so much to improve, so you can never be good unless you keep yourself going. I would not stop, I wouldn't get complacent. I want to sharpen it and have it be good in *X-Men*. I think everyone has faith in me to come up with some good things.

SO YOU'RE COMING UP WITH YOUR OWN MOVES FOR TOAD?

Yes. No one is restricting me. They'll say, "Ray, you do this and we'll work together on it." But I know there are a few different fight scenes with different characters in this—it's not just going to be me.

IS *X-MEN* MORE OF AN ACTION FILM THAN *STAR WARS*?

I don't know, because *Star Wars* is action all the



way for me, because I was in the lightsaber duels, rehearsing everyday and working with Liam and Ewan and Nick.

DID THE FILMMAKERS SEEK YOU OUT BECAUSE OF *STAR WARS* OR DID YOU AUDITION?

They called me, so I'm sure it was from *Star Wars*. I went to see them in L.A. and did a little audition. I did a few lines, and I got the part. It's all exciting.

YOU MUST BE HAPPY TO FINALLY BE ABLE TO USE YOUR OWN FACE AND VOICE IN *X-MEN*.

I don't think I would have done it if it wasn't me. I knew they were going to dub my voice in *Star Wars*, but it was still an achievement. Still, if you keep getting acting roles where they keep dubbing your voice, you think, "Well, maybe

they're trying to tell me something." There's nothing wrong with my voice; it's just that a voice might not fit the part. I've just got to work on it. I want to establish myself more as an actor first, and then my martial arts, so that they'll take me for me. Acting is fun. I like to adapt and try different voices, different characters. That's what it's all about.

SO AT THIS POINT, YOU'RE READY TO SAY THAT IF THEY JUST WANT YOU FOR STUNT RELATED ACTING AND NOT YOUR OWN VOICE, YOU'LL PROBABLY PASS?

Yes. But with *X-Men*, everyone at 20th Century Fox and here on the production all appreciate that. They all know it wasn't my voice in *Star Wars*, but they liked when I did in *Star Wars*. So this is a chance to prove what more I can do. It started off as a small speaking part, but it has actually been more developed as it's gone along. Of course, I don't know how that's going to work within the final cut, but everyone's been fantastic on it.

DID YOU FEEL A LITTLE FRUSTRATED IN *SLEEPY HOLLOW* THAT THERE WAS OBVIOUSLY NO CHANCE YOUR FACE WOULD BE SEEN OR YOUR VOICE HEARD?

Yes and no, because I knew *X-Men* was going to happen next. It is frustrating in a way, because I want to say, "Hey, look, this is what I can do—I want to be in front of a camera—I want to be the guy that everyone sees." But I enjoyed what I did in *Sleepy Hollow*, so it didn't frustrate me. I do want to do more stuff, that's the only frustrating thing—but I think all actors have that. Anyone who's working wants to be at the top of what they do, and it can be frustrating if it is not happening when they want it to happen.

before Denver—I had to speak and do a demonstration—so that warmed me up for Denver. If I hadn't done that, I would have really been checking my pants—I would have had to change my underwear a few times, it would have been that bad. I would have been really nervous speaking in front of people, answering questions, to just have my personality out there. I wasn't used to that. But I got used to it, because everybody was really warm, and it helped with you and Anthony [Daniels]. Before doing Denver, I didn't really know Anthony. I really like Anthony, he's nice. I haven't been around to have a cup of tea with him yet because I've been busy this year, but when I get back after I finish with *X-Men*, we're going to hook up.

I was treating Denver like a competition—I was psyching myself up because I knew I had to demonstrate, and I wanted to give a good demo. You want to have a good response—so if everyone was silent when I walked out, that would have been worse. But everyone was rooting like at a football game, and that made me feel good. It was like a pop concert, and there was no hostility at all, not

YOU'RE DEFINITELY OFF TO A FAST START. HOW DID YOU FEEL THE FIRST TIME YOU WALKED ONSTAGE AT THE STAR WARS CELEBRATION AND SAW ALL THOSE PEOPLE GOING NUTS FOR YOU?

Scared. I did Japan the week

"WITH DARTH MAUL, HE'S EVIL ALL THE WAY—YOU HAVE TO THINK EVIL."



that I saw. Everyone was just so nice, and eager. They're really dedicated fans, standing in the rain. I want to say a big thanks to all the fans just for being so warm and nice. I really enjoyed Denver. It was a blast. I've learned so much from meeting the fans.

WHAT HAVE YOU LEARNED?

Just how much of an impression the character has on them, and when they meet me and say how much of an impression I've had on them as well—it keeps you humble. They're just so nice, so gracious. They say, "It's not just what you did with Darth Maul, but who you are as well," and that means a lot, for people I don't know to say that. It's really nice, because it makes you think of the sorts of things you do and what kind of jobs you take. You say, "I want to do good, because I want to give something to the fans as well."

YOU'RE A LIFELONG *STAR WARS* FAN YOURSELF, SO YOU PROBABLY FELT SOME KIND OF CONNECTION WITH THE FANS AT THE CELEBRATION.



AMUSEMENT PARK: Tony photos of Tony Park as Toad in *X-Men* (TOP); Park, at right under blue hood, with director Jim Butcher on the *Sleepy Hollow* set at Leavesden (BOTTOM).

Yes, but I didn't know how big the fan base and the conventions were until about six months before I came to Denver. I was like, "What's conventions?" I didn't know anything about that when we shot *Star Wars*. That was all new to me.

AS A *STAR WARS* FAN, WERE YOU ABLE TO LOOK AT EPISODE I AT ALL OBJECTIVELY? IN OTHER WORDS—WHAT DID YOU THINK OF IT?

I've seen it six times! The other night they were showing some program on different movies and how they do special effects, and we were sitting there going, "Wow!" Looking at the stuff they did on *Star Wars*, it's just unbelievable—how they did the special effects, and the Podracing. It all sets a limit, and if you watch other films that are not quite as good, you don't want to watch as much. But then you have to think not everyone's got ILM, and not everyone is George Lucas. I really enjoyed the movie.

BESIDES *STAR WARS* AND *SLEEPY HOLLOW*, WHAT OTHER MOVIES DID YOU LIKE IN 1999?

I really like *The Matrix*; I enjoyed that because of the way they did the digital photography, the freeze frames, and how they could turn it around. I really like how they did that. I would like to do something like that—not do stunts, but be a character. It doesn't have to be the lead character, just an important part.

"DARTH MAUL IS MORE INTELLIGENT. TOAD IS A BIT MORE SLIMY—CREEPY..."

WELL, THEY'RE MAKING *MATRIX 2* AND *3*, SO CALL YOUR AGENT.

Are they? Perfect.

DO YOU BUG *THE MATRIX*—WHAT MUSIC DO YOU LISTEN TO?

All sorts, but when I work out, I listen to house or trance music, because it's got a good, repetitive beat. It depends what sort of training I'm doing—like weights, it takes out a lot of aggression. But I wouldn't say that's all I listen to. If you look through my CDs, I've got the Police, the Cranberries, the Cardigans, Jennifer Lopez—it depends on how I feel.

NO RAP? I'll NEVER FORGET THE ARMED BEST CONCERT AT THE *STAR WARS* CELEBRATION, WHEN YOU FREESTYLE RAPPED!

That was just me mucking about. It was just a joke between me and my friends, being an MC. My brother is actually a lot better than me. I can't believe I did it in front of everyone! I haven't really rapped before. I'm not a rapper, and I can't sing to save my life. It was spontaneous, but I was on a high, a big buzz from everyone's reaction.

HAVE YOU HEARD ANY RUMORS ABOUT EPISODE II—LIKE THE ONE ABOUT A CROWNED ARMY OF DARTH MAULS?

I don't hear rumors. I think it's wishful thinking. I really don't know. George knows how to do it. He won't just do anything. I'm sure the second one will be just as good as the first. But it would be nice to work on the second one.

DO YOU WOULD BE INTO WORKING ON EPISODE II, EVEN IF IT WAS SIMPLY HELPING TO CHOREOGRAPH THE STUNTS?

It would be nice, if there were more lightsaber battles and Nick was on it, and he wanted me to come and work for him. That would be nice.

BUT I GUESS DARTH MAUL IS GONE FOR GOOD.

Yeah, kaput.

THAT'S SAD NEWS TO MANY FANS. WHAT DO YOU THINK IT IS ABOUT DARTH MAUL THAT PEOPLE RESPOND TO SO STRONGLY?

I don't know—I was asking someone from Lucasfilm the other day about that as well, I

think it's the way he moves, how he looks, the costume, the double-ended lightsaber—I don't know. It's hard because I played him, if I was to say it was because he was great at martial arts and great at the lightsaber duels, it would be me being big-headed, so I just sort of subtract myself from it and try to imagine if I didn't play the character, what would it be? But because I played the character, it's hard to think why people see that.

WHEN YOUR IMAGE WAS FIRST UNVEILED ON OUR COVER, WE WERE FLOODED WITH MAIL ALMOST IMMEDIATELY FROM PEOPLE WANTING TO KNOW MORE ABOUT MAUL. WAS THAT THE FIRST INTERVIEW YOU'D EVER DONE?

Yes! It was the first interview, so I was nervous about that as well. And things hadn't started happening yet, so it was exciting for me, because I did an interview and I had to send in pictures. I was looking in the magazine store every week waiting for the magazine to come out!

OTHER THAN LOOKING FOR THIS ISSUE, WHAT'S NEXT FOR YOU AFTER *X-MEN* WRAPS?

I'm off to Thailand in February just for fun with my girlfriend and her family, and then I'm going to pop down to Malaysia and see my master to do a little bit of training. Then I'll come back and I'm sure the roller coaster ride for *X-Men* will start.

HAS YOUR WU SHU MASTER SEEN THE *PHANTOM MENACE*?

I think so. I know he's really proud of me now.

DO YOU THINK HE'LL CRITIQUE YOUR WORK AS DARTH MAUL?

He might. I look at it now, and I think, "Yeah, it was really good, but if I could do it now, I'd do it better." I'm always really critical of what I do. I look at certain moves, and I think, "I was a bit slow there."

DO YOU THINK YOU COULD GO BACK AND DO A BETTER JOB?

I don't know. I might spoil it going back and doing it differently. Maybe it was a fluke. Maybe the way I did it was just right. ♦



Road Trip

FROM THE DESERTS OF DEATH VALLEY AND ARIZONA TO THE FORESTS OF NORTHERN CALIFORNIA AND BEYOND, IT'S YOUR OFFICIAL ARCHAEOLOGICAL TRAVELOGUE THROUGH THE U.S. SHOOTING LOCATIONS OF THE CLASSIC STAR WARS TRILOGY!



DESCENT INTO DEATH VALLEY

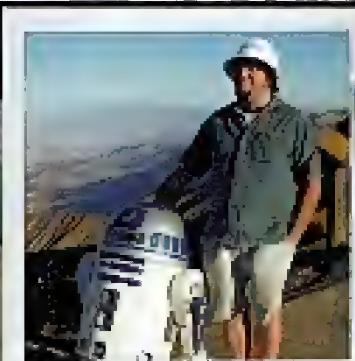
Tatooine, California

TUNISIA may be the best-known Earthly location for the filming of Star Wars' desert planet Tatooine, but California is the site of more than a few of these exciting locales—not to mention the forests of Endor and a whole range of Star Wars historical points of interest.

"I thought they shot all the Tatooine locations in Tunisia," you say. Yes, well, they tried to, but it didn't quite work out. Back in 1976, George Lucas struggled to get the desert shots he wanted for the original Star Wars film in Tunisia. The production fought rainstorms, sandstorms, malfunctioning droids, and a landspeeder that just didn't look like it was hovering, among many other difficulties, and when time ran out for the expensive location shoot, there were still a few shots that would just have to be taken care of later. These would be "pick-ups" inserted and blended into the Tunisia footage to create a seamless cinematic vision of Luke Skywalker's home planet.



Archaeologist
Dr. David West Reynolds



David Whangler
Chris Ossorio



Star Wars producer
Scott Chernoff

It was very late in the production schedule when these pick-ups were finally tackled. Star Wars was set for release on May 25, 1977, and in spring of that year, the Tatooine sequences were still incomplete. The needed pick-ups would have to be accomplished on a

minimal budget, and that ruled out a return to North Africa. In the end, Lucas approved plans to shoot in a truly exotic environment which was only a day's drive from Los Angeles.

Most of the U.S. Tatooine locations lie within one of the harshest regions in the civilized world—the fantastic barren desert land in Southern California known as Death Valley. This is the site of one of the world's highest recorded temperatures of all time (134 degrees

F), a furnace-like environment created between two-mile-high mountain ranges in a depression that sinks to 282 feet below sea level. Within Death Valley are rock formations of many types and colors, and among this rich geologic diversity were quite a few sites that could double effectively for the Tunisian version of Tatooine.

The Death Valley pick-ups were accomplished piecemeal; Lucas himself supervised some of them, and his old USC colleagues (and Star Wars second-unit photographers) Carroll Ballard and Robert Dalva directed most of the others. Production assistant Miki Herman recalls that most of the work was done in about a week, with the crew splitting up when necessary and roaming all over to get the needed shots.

As usual, Lucas seemed to have a knack for choosing exceptionally talented people, even for this rushed project, and several of the Death Valley Star Wars crew have gone on to major successes in entertainment and feature film. Ballard is now a director (*The Black Stallion*, *Fly Away Home*); Dalva is an in-demand editor (*October Sky*, *Jumanji*), and Miki Herman stuck with Lucasfilm to work on projects such as location scouting for *Return of the Jedi* before she became producer of the *Droids* cartoon series.

THE STAR WARS ROAD TRIP

Long-time Insider readers may recall my archaeological journeys to North Africa to track down and visit all the Tatooine filming locations (Star Wars Insider #27, 29, and 35). I knew all along that a few Tatooine shots had been filmed in Death Valley, but I didn't realize quite how many Star Wars locations the legendary California valley held until I examined the Lost Cut of Star Wars with Lucasfilm's then-film archivist Tim Fox (Insider #41). As we reviewed copies of the original dailies from Star Wars, Tim observed that the two alternate numbering systems that ran in-between the perforations of the 35mm film revealed whether each bit of film had been shot by a British or American crew—finally settling for certain which of the Tatooine shots were filmed in Death Valley.

This was the genesis of the Star Wars Road Trip. As the Insider's Investigative Archaeologist, I could not rest until every Tatooine location had been rediscovered. Tim Fox and I examined every desert shot in the film for which I had not already located the filming site in Tunisia, and with this list I prepared a new set of notes and reference stills. The hunt was on.

In summer of 1999, the Insider's Baron Administrator Jon Snyder approved this latest and last "damn fool idealistic crusade," and set me up with the infamous Rebel editor Scott



"We brought our own bantha!"

Chernoff as expeditionary companion. I met up with Scott in Los Angeles and took a look at the van he was preparing for the journey. "What a piece of junk," I couldn't help observing, perhaps a bit too loudly.

"Give me a break, it's a rental," Scott shot back. We stopped to pick up Scott's cohort, a Corellian smuggler named Chris Ossorio—who would serve on this mission as both co-pilot and droid wrangler—and off we rocketed for Death Valley. (See Scott's sidebar on page 71 for more on our exploits.)

TARGET 1 BANTHA CANYON: Desolation Unknown

The Tusken Raiders filmed in Tunisia had no mounts. Yet as Ralph McQuarrie's fantastic production painting had shown from the beginning, Sand People were inseparable from their banthas, and in spring 1977 the production was finally preparing to capture one on film.

Bringing the bantha to life was quite an operation, and would take some old-fashioned movie magic. Talented artist Leon Erickson created a completely realistic bantha costume (using yak hair among other materials) fitted for a trained African elephant named Mandji, who was trucked in for the shot from the theme park Marine World Africa in the Northern California town of Vallejo. This costume took the bantha concept art and transformed it into a totally believable creature with distinctive spiral horns.

Mandji had been trained to tuck her trunk up into her mouth, and with the costume in place she became a real bantha. The enormous, heavy costume was a bit uncomfortable, and Mandji tried to shrug it off a few times, but it was clear as they put the ensemble together near the Furnace Creek Ranch (the Death Valley hotel and motel where cast and crew stayed) that the whole thing was going to work.

It looked all the more fantastic when the

[ABOVE] Hardi the elephant in a behind-the-scenes shot from 1977; [BELOW] Bantha Canyon Valley.



living bantha walked off its truck and up into the canyonlands for the needed pick-ups. The elephant trainers donned costume designer John Mollo's detailed and convincing Tusken Raider garb, and with these last ingredients the plate became Tatooine. The Sand People ran and leaped upon their monstrous mount, the cameras rolled, and the crew racked up a great success.

So—where was Bantha Canyon? The bantha shots in the film are so brief as to be almost completely devoid of the clues I usually use to find locations, like distinctive rock formations or horizons. We would need more information.

Fortunately, a good archaeologist has contacts within even the most wretched hives of scum and villainy, so I paid a visit to ILM to look up my old friend Alex Ivanov. Alex is the peerless photographer who shot so many of the items in the Lucasfilm Archives for the Star Wars Visual Dictionary, and now Alex had turned up an old binder full of hundreds of unpublished stills from the original production of Star Wars. Within this treasure trove was a whole sheet of never-seen images from the bantha shoot. This was exactly what I needed.

With these photos in hand, we checked in at the ranger station in Death Valley, where the old Star Wars shoot is the stuff of legend. Completely undaunted by my bizarre request

The View of Mos Eisley is none other than one of the most spectacular and well-known vistas in all of Death Valley.

for Tatooine location assistance, Ranger Charlie Callagan took a close look at the ILM stills and the rest of the research kit, responding with a great deal of help and guidance. Thanks to Ranger Callagan, we knew the area to hunt, and that was somewhere in a place appropriately called Desolation Canyon.

A broad wash flows out of Desolation Canyon, the flood-silt hardened like concrete under the unrelenting sun. The three of us fanned out, and it wasn't long before we were clearly in Bantha country. Chris spotted the cracks and crevices seen in the ILM stills, which reveal the place where the bantha was placed for the long shot from Luke's macabre binoculars. The key to finding the site of Milk Herman's famous bantha still was the presence of a few mountains visible on the horizon. I finally spotted these and kept moving until the other features appeared and lined up—and even after 22 years, the same erosion patterns were still clearly visible. This was a perfect match, and Bantha Canyon was located.

TARGET 2 THE VIEW OVER MOS EISLEY SPACEPORT Dantes Inferno

When Ben Kenobi looks out from the bluffs into a spectacular valley and warns young Luke Skywalker that Mos Eisley is a rough town, he is actually looking at a location about 7,000 miles away, which means that even retired Jedi must have pretty sharp eyes. The valley in which Mos Eisley appears is one of the Death Valley locations 6,790 miles away from the bluffs in Tunisia, a background plate shot with the spaceport added by matte artist

P.S. Ellenshaw.

We knew we'd get this one pin-on, since you can drive right to it; the view of Mos Eisley is none other than one of the most spectacular—and well known—vistas in all of Death Valley, an overlook known as Dante's View. So the challenge here was to get the time of day to match the original shot. Judging from the shadow angles, I estimated that the sun would be at the right elevation shortly after dawn.

We arrived early and stood looking down about a vertical mile to the deadly salt pan of Badwater at the bottom of the valley, lethal to almost all forms of life. Slowly the huge shadows of the mountain range withdrew as the sun rose (just one), and at about 8:20 A.M. (about 40 minutes after sunrise), we were looking at the Valley of Mos Eisley.

And so was R2-D2. We had brought along this handy Astromech droid courtesy of Don Post of Don Post Studios. Our R2 unit was one of Don's licensed replicas, but you'd have to have eyes about as sharp as a Jedi's to tell the difference between this one and the ones made for the films. We positioned the robot for his tourist photo at the overlook, and as you can see from his expression, he was very happy to be there.

TARGET 3 ARTOO'S DUNES: Hot Stovepipe

The biggest surprise from examining the film codes on the Lost Cut was the discovery that several of the shots from the scene in which R2-D2 and C-3PO part company after leaving the escape pod were not shot in

Tunisia. The Death Valley inserts are intercut seamlessly, but they are there. The prize among them is the view of Artoo's destination, which Threepio dismisses as "much too rocky." Artoo rolls away on the sand toward a mountainous horizon, in a shot which provides a nice visual transition between the dunes and the rocky location where Artoo will soon encounter the Jawas. This one had enough clues to track down for sure—there are only so many sand dunes in Death Valley.

With the original shot's time of day estimated as late afternoon, we had enough time to not only locate the exact site, but also haul our droid out to re-create the original shot as closely as possible. This turned out to be easier said than done.

The sand dunes, in an area of Death Valley called Stovepipe Wells Village, were filled with vegetation, but there was a clear area toward the middle which would look better.

We didn't expect the dunes to still look the same, since they are aeolian in formation (wind-deposited) and would surely have shifted randomly over the last 22 years. But to our amazement, the twin-peaked high dune visible in the shot was still there. The surrounding dunes had shifted only a small amount, as the wind patterns had stayed the same over the decades. As we staggered across the desert with the droid, wondering why we hadn't learned from production notes of the original Star Wars crew and brought a stretcher on which to carry Artoo, the mountain horizon came closer and closer in line with the high dune, until we were standing on Tatooine again.

We set up the droid, carefully coming in from behind to hide our footprints, and suddenly, there was the exact original shot—better than 70mm, this was real life, and almost too much to believe. This was what the Star Wars Road Trip was all about, and we marveled at the scene with satisfaction.

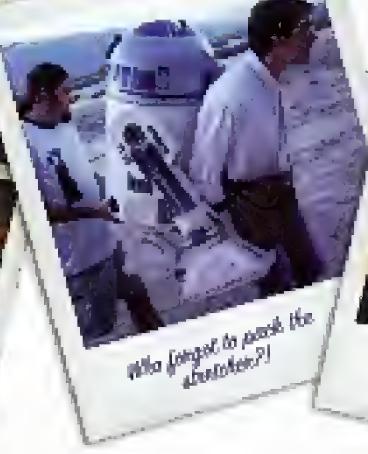


[TOP] Ralph McQuarrie's production painting of the approach to Mos Eisley; [BOTTOM] Mos Eisley as it appeared in Star Wars; [LEFT] R2-D2 revisits the Mos Eisley overlook, 23 years later.

R2-D2 revisits the same dune he crossed when he separated from C-3PO in the original *Star Wars*.



Artoo hangs out at the motel after a long day of exploring Death Valley.



Who forgot to pack the blaster?!



Dusty... Dusty...



ADDITIONAL DEATH VALLEY LOCATIONS:

Sandcrawler Station,
Landspeeder Lake Bed &
Artoo's Arroyo.

Unfortunately, despite our best efforts, we could not obtain a full-size sandcrawler to re-create the shot at "Sandcrawler Station," where the Jawas carry the captured R2 unit toward their vehicle on the horizon. But this shot was also filmed in Death Valley, with the sandcrawler painted in by Ralph McQuarrie. Kids from Death Valley Elementary School doubled as the Jawas, as proud local lore still recalls. The kids were excused from school to become Tatooine scavengers for a day. "They loved it," recalls Miki Herman, who supervised the Jawas' wardrobe and equipped the troupe with the right gloves. "The kids were thrilled. They had trouble walking in the costumes, but they thought it was really neat."

Other shots filmed in the Death Valley area include the three landspeeder traveling shots, in which you can see the whole vehicle against a moving desert background. These were filmed on a dry lake bed near Death Valley, and the work was not easy. The main difficulty was getting the craft to look like it was hovering, and it took several tries to get it right.

George Lucas contacted his old USC friend Bob Dalva after a few earlier attempts had not been successful. "George called me four or five weeks before the movie came out," Dalva recalls, "and asked me to see if I could make it work." Dalva agreed to give it a try, and served as director-cameraman for the new-day-long shoot. "The landspeeder for this shot was built around a three-wheeled car, and it went pretty fast," he remembers. "It had a plastic mirror attached at an angle underneath, on the side you were shooting, and in theory the mirror would reflect the ground under the car to make it look like it was hovering."

Dalva had to figure out how to make the mirror work not only in theory but in practice. The earlier attempts saved him a lot of trouble experimenting.

"I had the benefit of looking at the footage shot by three other people," he notes. "I said, 'OK, let's make the mirror longer than the vehicle, in front and in back.' I felt that what was happening was that you perceived the line of the mirror since it was a straight line down from the front and back."

The necessary changes were made, and Dalva and his crew went out to the dry lake. "I shot a take as the vehicle went around us 360 degrees. Then the guys went out to clean the mirror, and I said, 'No, don't clean it, let it be dusty. Otherwise it looks too sharp, it doesn't look real.' I also had them tip the mirror out more. The camera was quite low, and it seemed to me that you shouldn't be seeing the ground move so quickly right under the vehicle, since what you saw should be farther away."

Dalva's concept worked very well, and solved the problems that had been plaguing the shot. He shot with sun angle carefully in mind, to get a distinct black line shadow under the landspeeder. This shadow was then increased optically, but that was a simple enhancement compared to making the wheels disappear.

There had been other suggestions on how to float the uncooperative landspeeder. "John Dykstra [the film's special photographic effects supervisor] wanted to hang the vehicle from a helicopter, and then optically remove the wires somehow," Dalva recalls. "That seemed incredibly dangerous. It was fun problem-solving and getting the mirror to work." Dalva also worked out a shot in which the wheels of the speeder were hidden by the foreground—a shot modified in the Special Edition to make the landspeeder look more like it was hovering.

Miki Herman got a chance to appear in the film for the landspeeder shot of Luke and his droid heading out into the Jundland Wastes in search of R2-D2. "Someone else doubled for Mark Hamill," Herman recalls, "since he had just gotten into his car accident before we went out to shoot. I ended up standing in for Threepio. They had Threepio driving the speeder in this shot, and I couldn't see anything. It was an English sports car, and I was doing the clutch

and the gas." Miki's brief experience gave her an appreciation for all the other situations C-3PO had gone through in the film. "I have a great deal of admiration for Anthony Daniels," she says, "to have been screwed into that biscuit box and do all that he did."

Bob Dalva's landspeeder shots had finally raised the standard for the hovering vehicle, and by this new standard one of them seemed like it could still be improved. For this last one, [second unit photographer] Tak Fujimoto went in and did one more shot, of Luke driving the speeder alone. This one included Mark Hamill, who had just recovered from his accident, and with this, the landspeeder photography was complete.

There's one more famous *Star Wars* location in the California desert: the canyon in which Artoo is ambushed by the Jawas starts out in Death Valley. Halfway through the sequence, the location shifts seamlessly to Tunisia, but the shots where you see the droid rolling along on smooth ground all took place in California. The opening shot of the sequence provided the perfect establishing view of the little droid all alone in a big canyon, and made use of the handy remnants of an abandoned 1930's-era roadway, one of the few outdoor locations where the Artoo unit could actually roll without difficulty.

The location of Artoo's Arroyo is one we left for readers to find—it remains at large, somewhere in Death Valley. Also out there in Death Valley is the Tatooine pathway Threepio and Artoo walked to Jabba's palace in *Return of the Jedi*. See Scott's sidebar for the prize that awaits the first *Star Wars* archaeologist to follow in our footsteps on the quest for *Star Wars* locations.

PART 2 OF STAR WARS ROAD TRIP ON PAGE 44 ▶

STAR WARS



ROAD MAP

WYOMING

COLORADO

DENVER

STAR WARS[®]
INSIDER

COLORADO
SPRINGS

ARIZONA

NEW MEXICO

SANTA FE

ALBUQUERQUE

TUCSON



MONTANA

BUSCH

STAR WARS ROUTE GUIDE

Here are specific directions to the Star Wars Road Trip locations. For the purposes of this article, we've chosen to begin the journey in Los Angeles, but you may want to vary your entry point and route based on your location. Whatever way you choose, be prepared for a lengthy journey. Bring plenty of water, munchies, and music, because as Queen Amidala put it, "We'll take the long way."

LOS ANGELES, CA

► **CHINESE THEATER/HAMBURGER HAMLET:** 6714/6925 Hollywood Blvd. Start your journey with a nice lunch at the Hamburger Hamlet at 6914 Hollywood Blvd., where George Lucas first watched the lines across the street at the Chinese Theater (6823 Hollywood Blvd.). At the Chinese, check out the cement footprints of George Lucas, Harrison Ford, Ewan McGregor, and Darth Vader.

From the Chinese, you can also take a stroll down Hollywood Blvd.'s legendary Walk of Fame, where you'll find sidewalk stars for a host of Star Wars notables. Special effects master Dennis Muren was the most recent member of the Star Wars team to be honored; you'll find his star in front of the Guinness Museum of World Records at 6784 Hollywood Blvd. You'll see silent film actor Harrison Ford's star at 6847 Hollywood Blvd., in front of Musso & Frank Grill, but the Harrison Ford of today has yet to find time for his own Walk of Fame ceremony; similarly, Samuel L. Jackson is also due for a star here soon. Continue walking east down Hollywood Blvd., to the corner of Hollywood and Vine, and head south on Vine to find the stars of Alec Guinness and Billy Dee Williams close by each other. Guinness' star is at 1559 Vine, on the southwest corner of Vine and Selma Ave.; Williams' star is at 1531 Vine, next to a mini-mall driveway just north of Sunset Blvd.

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RESOURCE NUMBERS

Automobile Association of America — roadside assistance
in CA: (800) 488-4233

DEATH VALLEY

Death Valley National Park Visitor Center: (760) 786-2351
Inyo Creek Ranch (Death Valley resort): (760) 786-2351

YUMA

Yuma Convention and Visitor Bureau: (928) 772-2567

ROCKEFELLER FOREST

Marshall Reddicks State Park Visitor Center:
(707) 546-2243

CRESCENT CITY AREA

Redwood National and State Parks: (707) 464-2581

MODESTO

Modesto Convention and Visitors Bureau: (209) 521-4416

MARIN COUNTY

Redwood National Park Visitor Center: (415) 863-4523

SOUTHERN CALIFORNIA

Hollywood Chamber of Commerce: (323) 469-8511

Universal Studios: (800) 327-1000

Chinese Theater: (213) 486-4234

Disneyland: (714) 781-4645

PART 2

LIFE AFTER DEATH VALLEY

ALTHOUGH We only had enough fuel to make it to Death Valley, the ultimate Star Wars Road Trip would encompass a whole universe of Star Wars locations and points of interest in the western United States. Take a look at the map and the route guide (beginning on page 63) to chart your course, based on where you prefer to start. We've provided one that starts in Los Angeles, but whatever route you take, these are the places you'll want to hit:

CRESCEENT CITY SMITH RIVER & ROCKEFELLER FOREST: Endor Splendor

George Lucas had long envisioned a visit to Kashyyyk within the Star Wars saga, which would feature tribes of Wookiees living close to nature within deep forests. The projected expense of creating dozens of complex and detailed Wookiee costumes cut the funny tribe down to pinto-size, and thus were born the Ewoks. Next came the task of locating their home planet, which Lucas envisioned as a world of massive trees.

"There are only a few places where really large trees still exist," recalls *Return of the Jedi* producer Howard Kazanjian. "We considered Hawaii, but we knew we needed redwoods from the beginning, and so we were



almost forced to shoot in Northern California. We scouted extensively to find a location we could control, where we could lock the gates at night and have the forest to ourselves."

The location scouting fell to multi-talented Miki Herman, who had become unit production manager on *Jedi*. "I scouted every redwood forest from Santa Cruz to British Columbia," Herman remembers. "It was a grand fun job. The redwoods are incredible." One of the best places she found was Rockefeller Forest, south of Eureka near the Eel River. "It was very beautiful. You see the light filter through the trees in cathedral groves. It is very awesome, a spiritual experience. It's primordial, so special."

But while Herman said that Lucasfilm sent "small crews" to Rockefeller Forest, and much of the Ewok village was shot on soundstages in London, finding a larger area to stage the Battle of Endor proved a bigger challenge.

"My job was to find a grove we could have a battle in," Herman recalls. "Naturally the parks were not thrilled about that. So I had to go look for private property, and to talk to the lumber companies. I

needed to find a place that was accessible, appropriate, and that would eventually be harvested. They would mark dead trees we could have explosions in, that they didn't care about."

The site eventually found was roughly 100 miles further north of Rockefeller, about 10 miles south of the Oregon border. The forest used for filming was just outside of Crescent City, on private land owned by Bellin Redwood Co. (now known as Stimson Lumber Co.). The lumber company calls this particular patch of land "The Smith River Tract" because it's not in any specific town, although it is just southeast of the town of Smith River, in an area of the Smith River National Recreation Area known as the Jedediah Smith Redwoods State Park. The most specific marker is Morrison Creek. But don't bother looking for the specific land on a map—the land is private and not accessible to the public. Nevertheless, the surrounding state park, as well as the nearby Redwood National Park, provide plenty of Endorian opportunities.

STAR WARS ROUTE GUIDE

CONTINUED FROM PAGE 45

► **THE LOT:** 1841 N. Formosa Ave. From the Chinese, take Hollywood Blvd. west three blocks to the first major boulevard, La Brea Ave. Turn left, heading south on La Brea for about one-half mile, to Santa Monica Blvd. Head west (it's a right turn) on Santa Monica Blvd. for 2 short blocks. Then you'll turn left (heading south) onto Formosa Ave. The lot is at the southwest corner of Formosa and Santa Monica, with the main entrance on Formosa. There are unfortunately no public tours of the lot, where pick-up scenes were shot for the original Star Wars in 1977, when the location was known as the Samuel Goldwyn Studios. Still, you can drive by the main gate and gaze upon the land that was once the Cantina.

► **20TH CENTURY FOX STUDIOS:** 10200 Pico Blvd. From the lot, continue south for four blocks on Formosa to Melrose Ave. Turn right on Melrose, heading west for about one mile to Fairfax Ave. Take a left on Fairfax, heading south for roughly two-and-a-quarter miles to Pico Blvd. Turn right, travelling west on Pico Blvd. for about two-and-a-half miles to the main gate. As with the lot, there are no public tours of the Fox studios.

► **VILLAGE/BRUNI THEATERS:** 6111 Brighton/1140 Braxton Ave., Westwood Village. These theaters were the simultaneous sites of the world premiere of the Star Wars Special Edition on January 18, 1997. From the Fox lot, continue west on Pico for about one-and-a-quarter mile to Westwood Blvd. Turn right, heading north on Westwood Blvd. nearly two miles. You left

(northwest) on Braxton Ave. You will quickly see the two theaters on opposite sides of the intersection of Braxton and Westbury Place.

► **ILM'S ORIGINAL HEADQUARTERS:** 4040 block of Yoljean Ave., Van Nuys. From Westwood Village, turn around and head south on Westwood Blvd. a couple blocks to Wilshire Blvd. Turn right, heading west on Wilshire. Stay in the right lane, because within a quarter-mile you will be entering the 405 freeway north. Stay on the freeway for approximately 18 miles before exiting at Sherman Way west. Follow Sherman Way west for just over a half mile to Yoljean Ave. Make a left on Yoljean, heading south. You are now in what we call the industrial district. Feast your eyes on all the warehouses. One of them was once ILM. Records indicate the address was 4843 Yoljean, but this address does not currently exist—there is, however, a 4843 1/2 St., so there's not much to see, but the vibes from the first X-wing blast-off are still strong.

The grove eventually selected for the battle site had a lock and a gate just as producer Kazanjian wanted. ILM sent about half a dozen of its own people to redwood areas nearby to shoot background plates and the Steadicam footage for the speeder bike sequences. This shooting was completely harmless, and so could be carried out in a wider range of locations than the eventual battle scene. Additionally, Lucasfilm and Bellm Redwood worked out a unique arrangement that called for Lucasfilm to donate the location fees to the Rowdy Creek Fish Hatchery on behalf of Bellm.

Shooting Endor took extraordinary preparation, but as usual the production had top talent ready to meet the task. "We went in

there a year in advance and planned out everything we would need," recalls producer Kazanjian. "We had to know exactly where the Ewoks would be running and chasing. We knew we needed a number of paths, uphill, downhill, and so on. The floor had to be rock and root-free. The Ewok actors wore little shoes shaped like feet, and they couldn't see very well. There had to be no tree roots in the way, so the Ewoks wouldn't trip and fall. So all of these pathways were designed and graded in

"And then we attended to everything else that was needed. Where there weren't enough ferns in the existing area, we brought them in. We moved 20,000 ferns, as well as some small trees. We placed all these, then we let the rains come for one full year and turn it natural before we came back to shoot."

Kazanjian's crew also brought in a few fake redwood trunks of about 25-foot circumference, which were no more than about 30 feet tall, to fill out the forest where necessary. The last addition was the full-size AT-ST scout walker, and finally, the Northern California location had become Endor.

The bunker location seen in *Return of the Jedi* has now been logged and completely destroyed, and since 1983 the number of surviving redwood forests has dwindled further—deforestation occurs at a very high rate in the United States as well as in the world's rainforests.

But Endor's primeval beauty still remains in a few special places. Miki Herman recommends that those seeking red-

woods and the Endor experience make their way to Pamplin Grove, a site near Eureka which is owned and protected by the Nature Conservancy. "There are places all around the Eel river," she adds.

"That feeds the most gorgeous places—there's an alluvial field fed by floods, and it's very beautiful. Just drive up the redwood highway, the highway of the giants."

—David West Reynolds / Scott Chernoff



YUMA, AZ. Third in Tatooine Trilogy

In addition to Tunisia and Death Valley, the planet Tatooine was also re-created outside Yuma, Arizona, for *Return of the Jedi*—and then again for new desert footage in the *Star Wars Special Edition*. The location of both Jabba's sail barge, and the Tatooine Dunes of the SWSE, was a place called Buttercup Valley.

"We needed a very large dune area for *Jedi*," producer Howard Kazanjian recalls. "Our first choice was not the U.S. or California. We sent [production manager] Robert Watts to several places in Spain, and we considered Saudi Arabia. But for the largest real dune areas, those in Buttercup Valley are among the best in the world."

The Yuma dunes have a long cinematic history, having appeared in dozens of films, including *The Sheik* with Rudolph Valentino.

UNIVERSAL STUDIOS/EGG FACTORY: 3930 Lankershim Blvd./1855 Lankershim Blvd. After the original ILM location, head out to the sites of Lucasfilm's first (and only) two Los Angeles offices. The first was on the lot of Universal Studios, which of course offers its famous Universal Studios Tour to the public. Across the street from the Lankershim entrance to Universal will soon be the Red Line subway station, which is being built on the former site of the Egg Factory office building, where Lucasfilm's offices moved in 1979; you can take a look as you drive into Universal, but there's not much left of it to see. From ex-ILM, backtrack and retrace your route back onto the 405 freeway, heading south. Follow the 405 south for about two-and-a-half miles before transitioning to the 101 south, toward Hollywood. Follow the 101 south for roughly six miles to the Lankershim Blvd. exit. Make a right off the freeway, which will actually take you west on Cahuenga Blvd. for one long block before you again

turn right, this time heading north on Lankershim. Stay right, because the entrance to Universal will be on your right. Take a right and follow the hill up to Universal.

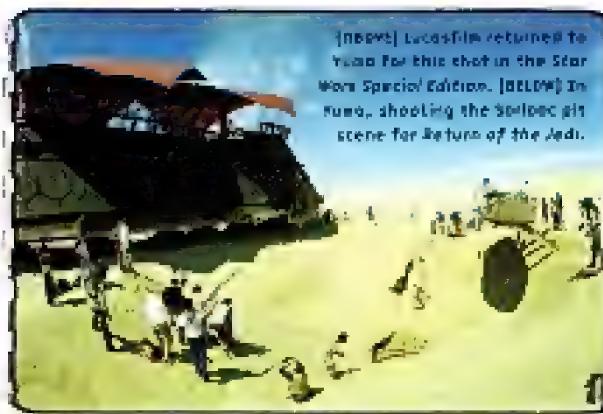
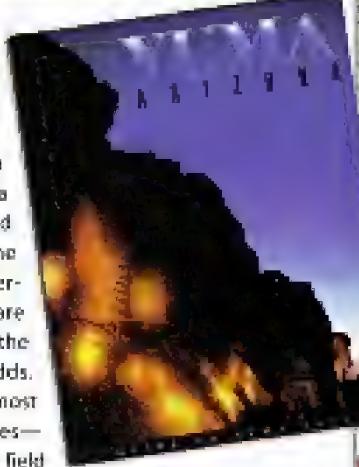
MODESTO, CA

GEORGE LUCAS PLAZA: Here's where the first long stretch of the road trip begins. From Universal, exit from the Universal Center entrance/exit, and follow the signs to the 101 north. Follow the 101 north for approximately two miles before transitioning to the 120 north. Continue north on the 120 for about six miles, when it will automatically merge into Interstate 5 north. Follow the 5 north for roughly 41 miles before transitioning to Highway 99 north, toward (and beyond) Bakersfield. You'll be taking the 99 north roughly 235 miles to Modesto, but at Porterville Road heading northeast for about four-fifths of a mile to 17th St. Follow 17th for another fifth of a mile until you hit Five Corners, which is the

intersection of 17th Street, J Street, McHenry Ave., Freedman Street, and Bowey Ave. Look for the Jimmy's at 110 McHenry Ave. as your landmark. Or, you can just look for the bronze American Graffiti statue. Cruise around town—especially in what the city has dubbed the "American Graffiti Cruising Loop" on 9th and 10th Streets between G and K Streets—and feel like you're a part of movie history. While not in the film itself, these are the streets that a young George Lucas cruised, with those experiences inspiring *American Graffiti*.

SAN FRANCISCO, CA

THE PRESIDIO: The future site of ILM is much cooler than the original Van Nuys site, since the Presidio was originally one of America's oldest U.S. Army bases. From Modesto, take I-5N to the entrance to Highway 101 west. Follow the 101 west for roughly 25 miles, then hop onto Testostate 580 north. You'll follow the 580 north up toward (and



UNIVERSAL STUDIOS/EGG FACTORY: 3930 Lankershim Blvd./1855 Lankershim Blvd. After the original ILM location, head out to the sites of Lucasfilm's first (and only) two Los Angeles offices. The first was on the lot of Universal Studios, which of course offers its famous Universal Studios Tour to the public. Across the street from the Lankershim entrance to Universal will soon be the Red Line subway station, which is being built on the former site of the Egg Factory office building, where Lucasfilm's offices moved in 1979; you can take a look as you drive into Universal, but there's not much left of it to see. From ex-ILM, backtrack and retrace your route back onto the 405 freeway, heading south. Follow the 405 south for about two-and-a-half miles before transitioning to the 101 south, toward Hollywood. Follow the 101 south for roughly six miles to the Lankershim Blvd. exit. Make a right off the freeway, which will actually take you west on Cahuenga Blvd. for one long block before you again



The Hamburger Hamlet is still there, so you can take a seat by the window, gaze at the Chinese, and recreate the moment Lucas first saw massive lines for Star Wars in 1977.

three versions of Beau Geste, many Westerns (including *The Train Robbers*), *StarGate*, and many more. The location has huge vistas that go on for miles. Still, the terrain was not without its challenges. "The sand dunes would shift every day," Kazanjian remembers. "The view was different every morning we showed up. A thirty-foot dune could disappear in a day."

In 1996, Ben Burtt traveled to Yuma with producer Rick McCallum; while McCallum supervised the shooting of stormtroopers for the new *Special Edition* scenes, Burtt directed the shooting of similar footage in Imax format for his Oscar-nominated film *Special Effects*. "We also shot some footage for *Young Indy*," Burtt says, adding with a smile, "which is typical of Rick McCallum, getting the maximum production out of every possible opportunity."

But the Yuma dunes are a "very hostile location," Burtt notes. "With temperatures of 105 degrees, you can shoot in the morning and afternoon, but not in the middle of the day."

Surprisingly, the Buttercup Valley dunes are not actually in the state of Arizona, but rather are about 10 miles across the border in California, according to Martin Espinoza of the Yuma Convention and Visitor Bureau, who adds that the 15-minute drive from downtown Yuma to the dunes is so short that, "We call them ours." The Yuma Chamber of Commerce also has plenty of information on the cinematic use of the dunes.

Still, if you make the trip to Yuma, you will not find things quite as they were when the Jedi crew arrived in 1982. The Stardust Motor Resort Motel, where the crew stayed, was torn down a decade ago, and a Fry's

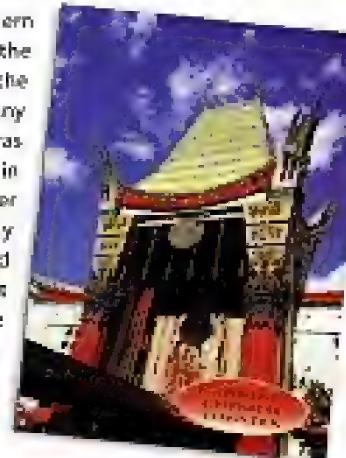
Groceries now stands in its place on 4th Street, just off Main. There's nothing left of Jabba's sail barge, nor any suits of stormtrooper armor abandoned in the sand. And the dunes themselves are sure to look quite different, says Espinoza, explaining, "The sands change every day." But the dunes were Tatooine twice, and the vistas are truly grand and impressive.

—DWR/SC



LOS ANGELES, CA: Carina Arena

There are many points of interest to the traveling Star Wars fan in sunny Southern California, including the only studio lot in the United States where any *Star Wars* shooting was done. It happened late in the game in 1977, after principal photography for the original film had been completed at England's EMI Elstree Studios. At the same time Lucas assigned crews to film pick-up shots of Tatooine in Death Valley, he also chose to re-shoot some of the shots that took place in the Mos Eisley Cantina, including most of Greedo's close-ups and some new creatures not used in London.



Lucas chose to film at one of Hollywood's most historic studios, a 13-acre lot then known as the Samuel Goldwyn Studios, right off Santa Monica Blvd. on Formosa Ave., across the street from the still-in-operation Formosa Café, which

STAR WARS ROUTE GUIDE

CONTINUED FROM PAGE 65

through Oakland, covering about 46 miles before you get to the Bay Bridge. Take the 80 west to cross the Bay Bridge; there will be a \$2.00 toll. Stay on the 80 for over a mile after you're done with the bridge, exiting at Van Ness Ave. and heading north. Stay on Van Ness, taking in the streets of San Francisco; the street will not only veer westward and become Lombard St., it will also soon turn into the 101 Freeway north. Just before you hit the Golden Gate Bridge, exit at Lincoln Blvd. or Park Presidio Blvd. and follow the signs south to Presidio National Park and the Presidio Army Museum. The Presidio also has one of the most beautiful golf courses in California, worth checking out even if you don't play. Call (415) 561-4641 for tee times. On your way up Highway 101,

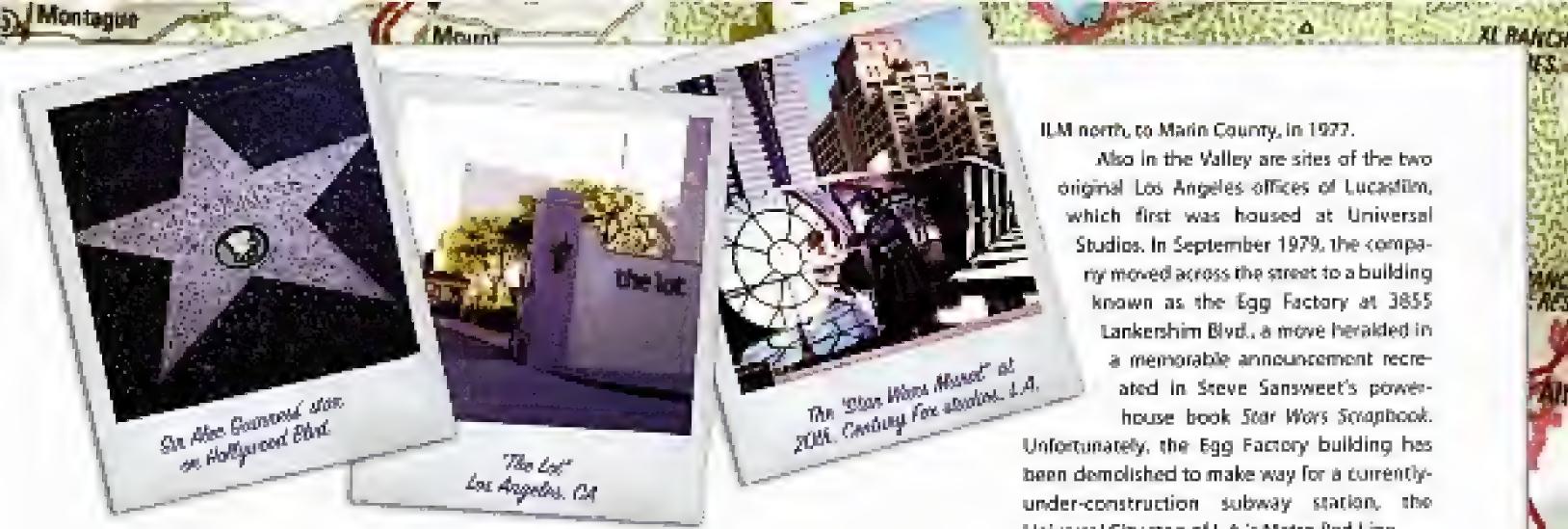
you can also stop off at Petaluma and see the downtown streets where *American Graffiti* was actually filmed in 1973.

ROCKEFELLER FOREST, CA

OK, now you're headed for Eader. From the Presidio, get back on the 101 Freeway north and cross the Golden Gate Bridge; there is no toll going in this direction. You're in for a beautiful drive through the redwoods—you'll be heading north on the 101 Freeway for roughly 200 miles, straight into the heart of Humboldt Redwoods State Park. Exit the 101 at Nottelle Road, heading west, and you will be in the southern edge of Rockefeller Forest, former playground of the tawks. *WRRRNG!* If you see an ewok, do not feed it.

CRESCEENT CITY, CA

While Rockefeller Forest hosted some small *Return of the Jedi* crews, the battle of Endor and speeder bike chase were shot on private land known as the Smith River Tract outside of Crescent City, about 12 miles south of the Oregon border. From Rockefeller Forest, return to Highway 101 and head north for roughly 94 more miles. The motel where the Jedi crew stayed, the Ship Ashore Resort Hotel (now a Best Western) is located at 12379 Highway 101 North. But you'll really want to visit the Jedidiah Smith Redwoods State Park, which is a few miles north of Crescent City on Highway 199. This is the area where the Endor battle was filmed, although the land used for filming, near Harrison Creek, was private and thus inaccessible to the public. Still, the surrounding splendor is nothing if not Edorion, and the beauty of the redwoods will not disappoint.



was immortalized in the 1997 film *LA Confidential*. Originally established in 1919 as Jesse D. Hampton Studios, the lot was briefly known as United Artists Studio before becoming what was commonly known as simply the Goldwyn Studios in 1938.

In its heyday, the lot was home to stars such as Mary Pickford and Douglas Fairbanks, while Marilyn Monroe and Frank Sinatra both shot pictures there, too. Before *Star Wars*, there was already a distinguished list of movies filmed on the lot, including *Wuthering Heights*, *West Side Story*, *Some Like It Hot*, *Guys and Dolls*, *The Thief of Bagdad*, and *Enrol Flynn's Robin Hood*. Children of the '70s and '80s may find it comforting to know that most of the classic mid-period *Sid & Marty Krofft* television shows—including *Dr. Shrinker*, *Sigmund and the Sea Monsters*, and *ElectroWoman and DynaGirl*—were also filmed there.

The Goldwyn studio again changed hands in 1980 (it seems to be the lot's lot in life), when Warner Brothers purchased it to use as an auxiliary to its main headquarters at the

Burbank Studios, which it then shared with Columbia Pictures. The lot then became known as Warner Hollywood, renting out its stages to various productions and serving as the base for the studio's sound department. (*The Insider's* own managing editor worked there as a production assistant on a short-lived Fox sitcom called *Mommy* back in 1993-94, but that's a story probably best left untold.)

Yet if you're travelling to L.A., don't look for the Warner Hollywood sign—in December 1999, the property was sold yet again, this time to a new company called BA Studios, which planned to rent its facilities to independent film producers. The new owners now call the site simply The Lot. But whatever it's called, it will always be notable as the home of the U.S. branch of what Kenner eloquently dubbed the Creature Cantina.

Besides the studio, Southern California was also the original location of Industrial Light & Magic. In fact, most of the special effects in the original *Star Wars* were produced at ILM's original headquarters in the L.A. suburb of Van Nuys in the San Fernando Valley. Lucas moved

ILM north, to Marin County, in 1977.

Also in the Valley are sites of the two original Los Angeles offices of Lucasfilm, which first was housed at Universal Studios. In September 1979, the company moved across the street to a building known as the Egg Factory at 3855 Lankershim Blvd., a move heralded in a memorable announcement re-created in Steve Sansweet's powerhouse book *Star Wars Scrapbook*.

Unfortunately, the Egg Factory building has been demolished to make way for a currently-under-construction subway station, the Universal City stop of L.A.'s Metro Red Line.

Just over the Santa Monica mountains, in Century City, is the huge studio lot of 20th Century Fox, the studio that produced the first

Star Wars movie and has distributed all four. Slightly visible from the Pico Blvd. main gate is the Fox lot's mighty centerpiece: a giant *Star Wars* mural that stands 45.5 feet high and 106 feet wide. Unfortunately, tours to the public are not offered. Nearby, in Westwood, Mann's Village and Bruin theaters were the simultaneous sites for the world premiere of the *Star Wars Special Edition* in January, 1997.

Across town, on Hollywood Blvd., is Mann's historic Chinese Theater, where all four *Star Wars* films (and the *Special Edition*) played—and where fans, inspired by 22-year-old documentary footage of crowds at the theater for the original *Star Wars*, started lining up six weeks



DEATH VALLEY, CA

This is the guys-and-gals-the-frog-beat beat-a-big-payoff. From Crescent City, head back the way you came, south on Highway 101 for about 45 miles to Highway 299 east. Follow the 299 east for about 95 miles to Interstate 5 south. Follow the I-5 south for about 110 miles to Interstate 80 east, then after two miles heading east, you'll merge onto Highway 95 south. You'll be taking the 95 south right back through Modesto, ultimately covering roughly 400 miles before you finally switch freeways again, this time joining forces with Highway 58 south, right after Bakersfield. Take the 58 south for about 50 miles, then transition to the 14 north, take the 14 north for roughly 95 miles, then merge onto the 150 north. Then it's just a quick 15 miles to the point where the road ends and you must turn right (south) to remain on the 150. After that, it's about 35 miles until you're at the outer edge of Death Valley National Park. Phew!

► **STOVEPIPE WELLS (CARTOO'S DUNES):** Once you're inside Death Valley National Park, you've still got about 45 miles to go before you reach the dunes. After you pass the general store (you can't miss it—there's only one), look for the sign that says "POINT OF INTEREST 1/4 MILE," and try to park across the street from it, on the dune side of the road. Head for the dunes and keep walking in a northwest direction. Look for the area with few shrubs and veer a little north. Carter's dune is about three-quarters of a mile from where you parked. The best way to find it is to use the photos in this issue. Line up the peaks on the horizon so that they are in the same configuration as those in the background of the photo (page 61), and pay particular attention to the location of the highest peak and the spiked peak in relation to the highest dune—the spiked peak should appear to the left of the highest dune. Even if you don't pinpoint the specific dune used in the film, you will still feel strongly as though you are on Tatooine—especially if you show up

between 1 and 3 p.m., when the lighting is similar to that in the movie. Bring water.

► **FURNACE CREEK:** This is where the food and lodging is. From Stovepipe Wells, follow Highway 190 another 25 miles or so (after about the first five miles, you will again meet the end of the road and be forced to turn right in order to remain on the 150). Look for the hotel and motel, pull up, and have a sandwich.

► **DESOLATION CANYON (SANDCRAWLER STATION):** From Furnace Creek, continue south on the 150 for a very short distance, to the turn-off for Badwater Road. Continue south on Badwater for about three miles. After the turn-off for Golden Canyon, and before the turn-off for Huskisson Rock, you will see an unmarked dirt-road turn-off on the left (west) side of the street. Although it is unmarked, it is not easy to miss. Follow this dirt road, and when it forks, follow



before Episode I opened last May. The Chinese is especially legendary because George Lucas often cites the moment he saw the massive lines there for *Star Wars* in its opening week in 1977—which he

spotted while eating across

the street at the Hamburger Hamlet—as the moment when it first dawned on him that his movie was a hit. The Hamburger Hamlet is still there, too—so you can take a seat by the window, gaze at the Chinese, and re-create the moment.

Of course, the Chinese is a major tourist destination not only for its unique design but also for the famous handprints and footprints of celebrities in the cement courtyard. Among the many timeless stars immortalized in concrete at the Chinese are George Lucas, who left his imprint along with Steven Spielberg on May

16, 1984, to celebrate the release of *Indiana Jones and the Temple of Doom*. Harrison Ford also became part of the Chinese's foundation on June 4, 1992, when his *Patriot Games* was coming out. But *Star Wars* fans will likely get the biggest kick out of seeing the footprints of R2-D2, C-3PO and Darth Vader—the trio put their feet down on August 3, 1977, during the original *Star Wars*' historic run there.

From the Chinese, you can also stroll down Hollywood Blvd.'s legendary Walk of Fame, and see the stars in the sidewalk for Billy Dee Williams, Alec Guinness, special effects master Dennis Muren, and Harrison Ford. Well, sort of. It seems that the Harrison Ford on the Walk of Fame is actually a silent film star of the same name. Born in 1892, this Ford starred in such silents as *Little Old New York* with Marion Davies. Meanwhile, our Harrison Ford was long ago selected by the Hollywood Chamber of Commerce for inclusion on the Walk of Fame, but the busy actor has yet to carve the time out of his schedule for a dedication ceremony, so he does not have a star yet. Dito Samuel L. Jackson, who was selected for the honor in 1998 but, like Ford, has been too busy making movies to show up yet; indeed, a study in the

trade paper *Variety* recently named Jackson the most prolific actor of the '90s, with 36 films under his belt for the decade. —SC

MODESTO: Hometown Hero

Modesto is proud of George Lucas—so proud they created a plaza and erected a statue in honor of his first blockbuster, 1975's *American Graffiti*. George Lucas Plaza, established July 11, 1997 (*Insider* #35) to honor the hometown hero and the film that immortalized his youth there, is located at an intersection where a young Lucas used to "cruise" with his friends—experiences he would later draw on when writing *Graffiti*. Ironically, the classic film was actually filmed further north in Petaluma (after the crew were kicked out of San Rafael after only two nights), although Modesto remains the heart and soul of *American Graffiti*. Plus, Modesto is notable not only as Lucas' hometown but also as the city where he first experimented with photography, writing, and filmmaking. —SC

STAR WARS ROUTE GUIDE

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the fork to the left, the dirt road will end, and you will be in Resolation Canyon, just like the Tusken Raiders. The Death Valley Visitors Center in Furnace Creek has a new map to Golden Canyon modified to include Resolation Canyon, so stop in if you need more help.

► **DANTE'S VIEW AND EISLEY OVERLOOK:** From Resolation Canyon, reverse back up Badwater Road and return to the 190 south. Go south about 13 miles on 190 and look for the turn-off for Dante's View. Follow the road up the hill for 13 miles and park. Dante's View is panoramic, so to pinpoint the same view that Luke and Ben had, use the signs as your markers. There is more than one sign, though ("Dante's View," but there is only one that is long and horizontal, and reads "A Manual for Hov" with a detailed map of the region. If you're facing that sign, you're looking out at the same view of Mos Eisley that Luke and Ben did (sans the matte painting of the city itself—the matte incorporates the squiggle salt stream, turning it into the road to the wretched hive). If you're looking to recreate the view with the same light conditions, be there about 45-45 minutes after sunrise. (For us, this was 8:20 a.m. on October 22, 1998.)

► **DRY LAKE BEDS (LIKELY LANDSPEEDER LOCATIONS):** The dry lake beds are located on the

outer edges of Death Valley. In the way is, you'll pass through Owens Lake Bed, or you could imagine a landspeeder cruising alongside you on Panamint Flat Dry Lake or Seccles Dry Lake (see map).

YUMA

► **BUTTERCUP VALLEY DUNES (CA):** From one deserting to another, from Dante's View in Death Valley, return to the 190 and continue south another 19 miles to Highway 127 south. Follow the 127 south for 62 miles to Interstate 15 south. Take the 15 south for about 125 miles to Interstate 215 south. Follow the 215 south for roughly 20 miles, and then hook up with Interstate 10 east. Follow the 10 east for about 75 miles, then transition to the 16 south, keep on the 16 south for about 85 miles, then hook onto Interstate 8 east. The Buttercup Valley Dunes are about 40 miles east down the 8. Exit Grey Wolf Road. The dunes should be clearly visible on the south side of the road.

► **DOWNTOWN YUMA (AZ):** This town will come in handy when you want to eat or sleep—just as it did for the Return of the Jedi cast and crew in 1983. From the dunes, combine east on Interstate 8 for about 13 miles. Before you know it, you will be face to face with the magic of Yuma, where the crew for the eponymous movie "Blue Harvest" (featuring Jedi) stayed during shooting. Unfortunately, the motel where they stayed, called the Stardust Motor Inn on 4th

Street near Main, was torn down to make way for Fry's Groceries.

DISNEYLAND – ANAHEIM, CA

As long as you'll be passing right by it on your way back to L.A., you may as well stop roughly 30 miles south of L.A. at Disneyland—and top off your Star Wars road trip by riding Star Tours to your heart's content. The Magic Kingdom is also home to Indiana Jones and the Temple of the Forbidden Eye, a ride that is a must for any Lucasfilm fan. (Remember to call ahead to find out which attractions are in service before you go.) From downtown Yuma, take Interstate 8 west for about 120 miles to Interstate 805 north. Follow the 805 north for about 11 miles to Interstate 5 north. Then hang on the 5 north for about 90 miles to Disneyland. (To go straight back to L.A., continue another 30 miles south on the 5). Disneyland is located on Harbor Blvd. in Anaheim, between Katella Ave. and Bell Road. Due to major freeway and road construction due to park expansion at present, the following directions are subject to change; tune to 1500 AM on your car radio, or call Disneyland at (714) 781-4545, for the most up-to-date information. From the 5 north, exit on Katella Ave. and turn left. Continue on Katella until you reach Clementine, then turn right. Follow Clementine to Friedman Way, and turn left at Friedman. Follow Friedman across Harbor Blvd. and straight into the parking lot entrance. Once you're in the park, zip down Main Street USA and hang right at Tomorrowland. Star Tours is the first ride on your right. —Compiled by Scott Chemoff



After a long *Star Wars* road trip, why not take a *Star Trek* in Anaheim?



MARIN COUNTY & SAN FRANCISCO: Home Base

Just north of San Francisco, across the Golden Gate Bridge, lies Marin County, home base for Lucasfilm. Skywalker Ranch houses Lucasfilm, Lucas Licensing, and Skywalker Sound, while ILM's current headquarters are also located in Marin. In 2003, ILM—along with Lucas Learning, LucasArts, Lucas Online, and THX—may move into the historic former Presidio Army base overlooking the bay (*Insider* #46). Completion of the Letterman Digital Center is scheduled by 2004, and plans call for at least 15 acres of the natural site to be preserved as open space.

Fans of Lucas' first feature, *THX 1138*, might also want to check out the subway stations of Bay Area Rapid Transit (BART) in San Francisco, where many scenes were shot in 1970 before the stations were completed. Other *THX* shooting locations included the Marin County Civic Center and the Lawrence Livermore atomic energy laboratory.

George Lucas is famous for drawing inspiration for his fantasy films from the real world around him, and a number of these inspirations can be seen in Marin County.

For instance, the Native Americans who once lived in the redwood forests of Marin were the Miwoks, whose name got tweaked to Ewoks. Also in Marin is a certain establishment where they apparently train young practitioners in espionage—or at least that's what you might think when you pass the Bothin Youth Center, possible origin of the name of the Rebellion's Bothan spies. The town of Bodega Bay just up the coast was the site of Alfred Hitchcock's famous film *The Birds*, but if you pronounce "Bodega" sideways, it becomes Dagobah, the swamp planet home of Jedi Master Yoda.

And just as Yoda spoke of how the Force "surrounds us," it seems that so too does *Star Wars*. Indeed, for those dedicated and hardy enough to hit the road and make the journey, there is still plenty of *Star Wars* still to be seen. Drive safely, and may the Force be with you. ♦

—DWR/SC



I WENT TO DEATH VALLEY and all I got was this Amazing Treasure!

ANNOUNCING THE INSIDER'S STAR WARS ROAD TRIP CONTEST!

I've made a lot of road trips in my day, going everywhere from Vegas to, um, Vegas, but the journey takes on a whole new flavor when you've got R2-D2 in the back of the van. Suddenly, it becomes a mission. And suddenly, wherever you go, you're popular. Because you're with the droid. Single men sometimes try to use puppy dogs to gain girls' attention in the park. But let me tell you, when you've got R2-D2 with you, folks flock. He's a babe magnet. Wait, scratch that—he's a people magnet. The look of surprise and delight on park visitors' faces when they saw the droid was an unexpected yet totally understandable part of the trip.

The fact that we got Dan Post back his Artoo in one dusty piece (albeit at two in the morning) was a minor miracle, especially given the fact that not everything on the trip went exactly according to plan. Like hitting the road 12 hours later than scheduled, leaving the camera in L.A. (we bought a new one on the way), and the aforementioned lack of thought regarding the carriage of Artoo. But between David's archaeological savvy and preparation, Chris' enthusiastic piloting and geological knowledge, and Artoo's adorable cuteness, we managed to pull everything off. Almost.

The only hitch in our plan was the buried treasure part. We thought it would be a great idea if we chose a spot where a scene from *Star Wars* was shot, and buried some kind of treasure for the first fan to find it and dig it up. We would provide a detailed treasure map for readers to find the prize. Jon Snyder, Dan Madsen, and I went to great trouble to put together a really awesome collection of *Star Wars* stuff, and wrapped it all up in plastic to protect it from the elements.

I'll keep most of the treasure secret, but let's say one of the things was a letter certifying you the winner and guaranteeing you a free *Star Wars* Celebration Podracer jacket if you call us with a secret password. Yup, secret password—it was that cool.

But when we got to Death Valley, reality sunk in. We remembered that, well, Death Valley is kind of a national park, and they don't really take kindly to people digging the place up and burying stuff. In fact, it's pretty much illegal. Breaking the law—and printing photographs of us doing so—was bad enough, but when we went to the Death Valley ranger's station and got help from the friendliest man on earth, Ranger Callahan, we knew we couldn't bury the treasure there. Which was especially a bummer since we had been carrying it around with us all day.

But the treasure can still be yours for the taking—if you find the location known as "Artoo's Arroyo," the canyon R2-D2 rolled down before getting abducted by the Jawas. If you, my fellow fan, have the gumption to take the *Star Wars* Road Trip for yourself, your mission is to find Artoo's Arroyo. You must photograph it and prove to Dr. David West Reynolds' satisfaction that you have found the exact location and that your photos are new (by holding up a clearly visible copy of a current newspaper). The first person or group to find Artoo's Arroyo (and document it) will win the entire treasure (which is still sealed and unopened) and have their names printed in the *Insider*. Send your entries to: ROAD TRIP CONTEST, c/o *Star Wars Insider*, P.O. Box 111000, Aurora, CO 80042. ♦

—Scott Chernoff



in the star wars universe

JEROME BLAKE RUNE WITH A VIEW

by Jason Fry



Jerome Blake knows a bit about ironies.

Such as what happens when you're a strikingly handsome model-turned-actor whose face is all but invisible in your first two big acting roles—or when you rack up a considerable amount of screen time playing seven roles, but only wind up with one line.

Not that the 43-year-old Blake is complaining. In fact, far from it—he's delighted to find himself playing so many parts in George Lucas' saga. But he does admit to still being a bit amazed. "I carry a Rune Haako action figure around with me," he told *The Insider*. "Every so often I pinch myself—just a little reality check."

Yes, that's Blake in the mask and the purple-and-green robes of Neimoidian official Rune Haako, the attaché to Trade Federation Viceroy Nute Gunray. As with most Star Wars creature roles, the work was difficult.

Although Blake and fellow Neimoidian Silas Carson (who played Nutel) didn't have to shoot in the heat of Tunisia, they were trapped in heavy costumes and masks at England's Leavesden Studios and in the palace in Caserta, Italy. Cool drinks and air pumped through a tube into your mouth, Blake noted, can only help so much when you're wearing layers upon layers of heavy robes and peering out at the world through tiny slits in the eyes of an animatronic mask.

Yet until 12 weeks before principal photography began, playing Rune Haako didn't look like it would be so physically

where, "I obviously got a bit overheated—you can actually see the head sag a bit and come back up."

As for the odd, sibilant voice of Rune Haako, it isn't Blake's. To hear him—and catch a glimpse of his face—watch the scene in the Senate Chamber on Coruscant. That's Blake in the blue face paint of Mas Amiedda, Chancellor Valorum's horned Chagrian vice chairman, and those are his stentorian tones barking for order after the Senate session dissolves into bickering. If Blake has a regret about Episode I, it's that Mas Amiedda's other two lines from the Senate scene—including his addressing Alderaan's Bail Organa, Princess Leia's stepfather—wound up on the cutting-room floor. (You can read both these lines on page 102 of Episode I's Illustrated Screenplay.)

But in fact, Blake is much in evidence on

"I CARRY A RUNE HAAKO ACTION FIGURE AROUND WITH ME. EVERY SO OFTEN I PINCH MYSELF — JUST A LITTLE REALITY CHECK."

demanding: the Neimoidians were supposed to be computer-generated characters, meaning Blake could have done his job in shorts and waited for the effects artists at Industrial Light & Magic to erase him. Instead, for various reasons, it was decided to scrap the CG and go with masks and suits.

Blake confided that his exhaustion shows in one of his scenes—if you know just where to look, Blake said he didn't notice it himself until about the 14th time he saw Episode I, but he now thinks there's a moment on the bridge of the Trade Federation battleship

Coruscant: he appears no less than four times in the Senate scene. In addition to Amiedda, Blake plays a member of Senator Lott Dod's Neimoidian delegation—you can see the delegation in its own floating box, challenging Queen Amidala for proof that Naboo has been invaded. He also plays the corpulent, corrupt Twilek Senator Omri Free Taa, who is best seen in *The Episode I Visual Dictionary*. And finally, he donned crimson robes (and a remarkably big head) to play the huge, crested Senator Horox Ryyder.

But wait—we're not done. Across town in the Jedi Council chamber, that's Blake behind the hairy, white visage of Jedi tactician Oppo Rancisis, a character storyboard artist Benton Jew based on a picture of an old man in a Chinese calendar that belonged to his grand-



parents.

What is it about Neimoidians playing multiple parts, anyway? Blake's partner in Trade Federation crime, Silas Carson, pulled off a hat trick of Episode I roles by portraying not only Nute Gunray, but also fellow Neimoidian Lott Dod, the Jedi Ki-Adi-Mundi and a Republic Cruiser Pilot. The multiple roles even let Carson be in two places at once: in Episode I's opening scene, the Republic Pilot asks Nute for permission to land, meaning Carson is speaking to himself.

A bit of movie magic lets Blake expand on that trick in the Senate Chamber: in his role as Mas Amedda, Blake winds up gaveling down no less than three aliens played by himself. Talk about your double-dealing!

Switching roles, however, isn't new for Blake, a self-described "relative newcomer to acting." Before his acting career took off, Blake was a musician, a journeyman bass player who traveled England playing everything from jazz and rhythm and blues to country and heavy metal. At the "tender age of 36," he said, he was invited to join a modeling agency, which led to photographic work, poster campaigns and TV commercials. After a time, he decided to put music aside and make the leap to acting.

"Looking back, I really didn't know what I was getting into," Blake said. "I had a little bit of experience of the world in front of the camera, but it was a mad thing to do."

His first feature-film role came in 1995's



MEET A BLAKE, ANY BLAKE! (Clockwise from top left): Graxol Kelvynn hangs out; Nute Gunray (right) confers with Nute Gunray; Jerome and Rune Haako relax on the set; Mas Amedda scowls.

First Knight, a movie starring Sean Connery and Richard Gere in which Blake played a royal guard and did his best, as he describes it, not to be trampled by horses during the battle scenes. Next came The Fifth Element, in which he was invisible behind the makeup of a Mondoshawan commando.

His work on that 1997 film would eventually land Blake his parts in The Phantom Menace. Nick Dudman, a veteran of *The Fifth Element*, was tapped as Episode I's creature design effects supervisor, and soon called

the convention circuit, traveling the globe to meet legions of veteran and new Star Wars fans. He's also expanded his action-figure collection beyond Rune Haako. Blake proudly noted that Hasbro has also made a figure of Graxol Kelvynn—the toy maker's biggest figure yet—in the "Natto's Box" cinema scene. (Graxol, by the way, is Blake's seventh character in Episode I.) And what's more, Mas Amedda is scheduled for release as part of this year's lineup.

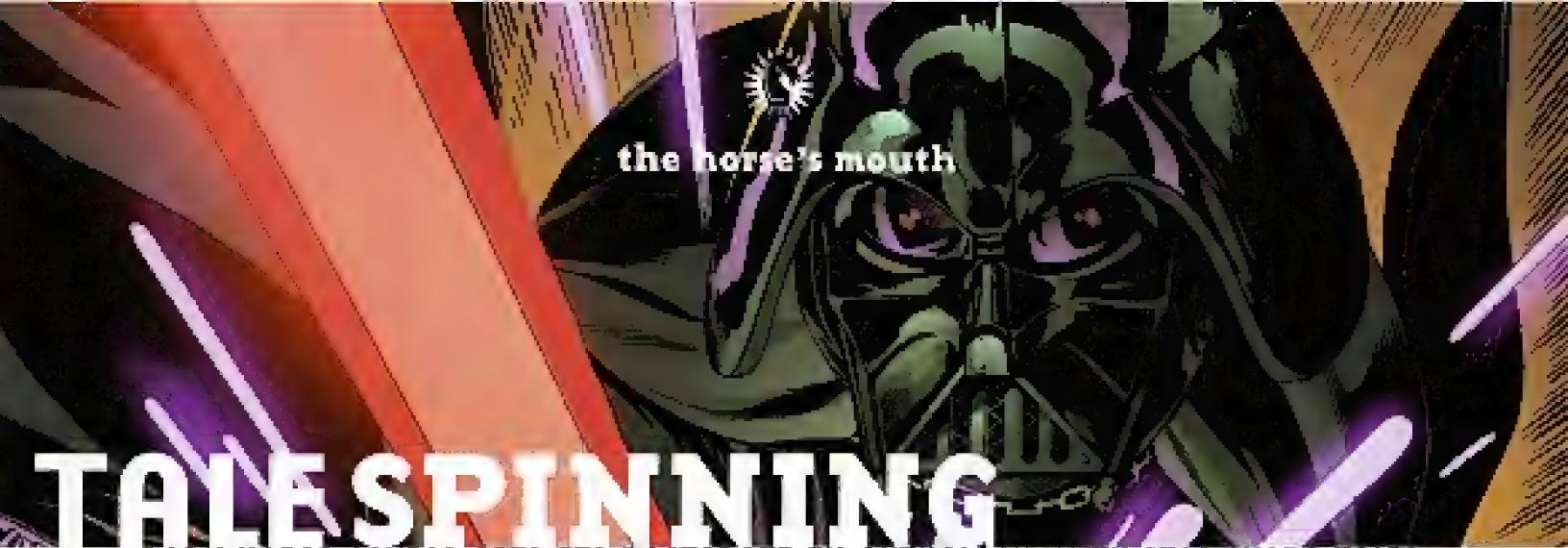
For a lifelong Star Wars fan like Blake, it's another dream come true. "Think about that—you've got your own action figure," he said, admitting that, yes, now he has three. "Exciting is not the word." ♦

Indeed, Blake has become a regular on

"LOOKING BACK, I REALLY DIDN'T KNOW WHAT I WAS GETTING INTO. I HAD A LITTLE BIT OF EXPERIENCE OF THE WORLD IN FRONT OF THE CAMERA, BUT IT WAS A MAD THING TO DO."

Got a favorite Star Wars SUPPORTING actor you've never seen interviewed? Your dedicated "In the Universe" columnist was on the road to Death Valley this time, but he's always there to read your letters. E-mail your suggestions to Scott Chernoff in the Star Wars Universe: Smuuniverse@iol.com; all e-mails are read, but due to time constraints, individual responses are unfortunately not possible. This is not the address for Rebel Rumblings or Lucasfilm casting. I find your lack of faith disturbing.





the horse's mouth

TALE SPINNING

DARK HORSE COMICS GETS ITS DOCTORATE IN ANTHOLOGY WITH *STAR WARS TALES*

by Peeja Mabot

The Star Wars office at Dark Horse Comics never has any shortage of ideas to develop into new comics projects. Between the enthusiastic imaginations of fans telling us what they want at conventions and through correspondence, creators wishing to take a walk through this icon of popular culture, and the concepts that flow from the minds at Lucasfilm, the file of potential comics is rarely emptied. At times, it seems like there aren't enough publishing slots for all the stories worth telling. Then again, some of those stories are too brief to take up an entire miniseries; some creators cannot commit to a lengthy series run, and many *Star Wars* fans won't read the comics because they don't want to have to go back to the store every month. Luckily, we figured out a way to address all of these concerns.

Star Wars Tales actually began several years ago. Then-editor Bob Cooper wanted to create a *Star Wars* comic magazine, a step away from the usual comic-size, and into the world of newsstand racks. Larger pages would better show off stunning artwork; a format of single-issue stories would ensure that casual readers would not be unwilling to pick up the comics for fear of not knowing what had gone before; and the best comics writers and artists could strut their stuff in projects that wouldn't take a giant bite out of their schedules. But alas, the project proved too expensive an undertaking. Though Bob tried several different versions, a *Star Wars* comics magazine seemed doomed before it even got past the starting gate.

When I inherited Bob's duties as head of the *Star Wars* comics line, the anthology comic magazine was the first project I pulled out of the files for reexamination. It was simply too good of an idea to shelve. I nipped and tucked the concept, brought it back to standard comic dimensions, and pulled back a bit on the scope of the project. After a few more adjustments, Dark Horse had a working model, and *Star Wars Tales* was ready for launching. The first issue hit the comic shops on September 29 of last year. We're still getting letters about it.

Star Wars Tales #1 became a benchmark for the series, a working laboratory where all of

the disparate elements that make up a comic project (that's including everything, from Lucas Licensing approvals, through the writing and illustration, and on up to the retailer and you, the reader) would be put to the task of determining what would be successful in an anthology devoted to *Star Wars*. Further, the anthology would be a testing ground where we would determine what stories needed expansion into full-blown comic miniseries.

A significant dilemma we faced was between Lucas Licensing desiring top comic creators, and many of those top creators being reluctant to submit themselves to lengthy approvals and continuity issues. Any modern fan of *Star Wars* knows how daunting the continuity can be: scores of novels, hundreds of comics, even games are part of the continuity that's considered "canon." Fortunately, Lucas Licensing ultimately agreed that the new anthology would be subject to less of the continuity restrictions we faced on other projects, making possible stories that operate outside of official canon constraints.

Further, *Episode I* had been out for several months, and *Star Wars* had expanded dramatically in both time and space. *Star Wars Tales* would potentially range the entire timeline, from the earliest stories of the Jedi through to the latest happenings in Del Rey's novels. The door was opened a crack, but cre-

ator response burst through like a rogue wave.

One of the first story pitches came from writer Ron Marz, a perennial fan favorite over in the neighboring world of superhero comics. Ron had a Darth Vader story to tell, and he submitted an artist who would do justice to it. For the story of one of Vader's last remaining Jedi prey, Italian artist Claudio Castellini would finally be able to express his deep appreciation for *Star Wars*.

Though his work is not well known in American comics circles, Castellini is a bright star of the Italian comics scene (where comic print runs remain in the millions). Recently nominated for an Eisner Award for a Predator story in *Dark Horse Presents*, Marz and Castellini brought dignity, passion, and pathos to "Extinction," in which Vader is dispatched to destroy one of the last Jedi in exile. Many fans have said that it is quite simply the most beautiful artwork ever to grace a *Star Wars* comic.

Timothy Zahn contributed "A Night on the Town," featuring the beautiful and deadly Mara Jade. Longtime *Star Wars* and Tarzan artist Igor Kordey was eager to illustrate the story in which Mara Jade, on the run from Imperial authorities after the death of the Emperor, encounters Rebel General Crix Madine and helps him bring a corrupt Imperial official to justice.

Writer Jim Woodring had created an incredible tale for last summer's *Episode I* tie-in comics. Unfortunately, the story did not fit with Lucas Licensing's plans for the tie-ins, and eventually, Woodring was replaced by writer Ryder Windham. But Allan Kausch, Lucas Licensing's comic book editor, thought that Woodring's story was too good to toss away, and with my help, a slot was secured for it in *Star Wars Tales*. Artist Robert Teranishi, whose

work on the recent Union comic has drawn raves from fans, was eager to illustrate Woodring's story of Qui-Gon Jinn and Obi-Wan Kenobi, and the lessons to be learned by a young Padawan. "Life, Death, and the Living Force" led off the first issue of *Star Wars Tales*.

Ironically, despite Lucas Licensing's relaxation of continuity for *Star Wars Tales*, all of these projects were created with the continuity in mind, and they all fit. Even the Vader story, which takes place just before the events of *A New Hope*, was written and illustrated as if it was another chapter in the unfolding saga.

I theorized that RS-04 was really a Jedi droid who sacrificed himself so that Luke could hook up with R2-D2 and fulfill his destiny. Peter David's unique brand of humor was considerably different from the type of humor that we all came to love in the *Star Wars* movies, but parodies like David's only served to enhance the importance of *Star Wars* as a pop icon. I called Peter and asked him if he thought the story could be adapted.

"Lucasfilm would never let us do that," he said, adding, "but if you can get them to sign off on it, I'm game!" They did, and we did.

for all kinds of artists and writers. The once-amorphous "project in development" that we had described as we tried to entice creators to join up was now a solid, successful enterprise. Within weeks of the first issue shipping, writers and artists were coming to the *Star Wars* office looking for the chance to tell the stories they had always wanted to tell. In short order, the next several issues of *Star Wars Tales*, a quarterly, were mapped out.

So, what does the future hold for *Star Wars Tales*? At the time of this writing, Issues 3 and 4 are in production, featuring many of the



CLOCKWISE FROM TOP LEFT: "Extinction"; two panels from "Life, Death and the Living Force"; cover by Kilian Plunkett for Tales #4; three panels from #4's "Stop That Jawas!"; cover by Dave Beaven for Tales #3.

WITHIN WEEKS OF THE FIRST ISSUE SHIPPING, WRITERS AND ARTISTS WERE COMING INTO THE STAR WARS OFFICE LOOKING FOR THE CHANCE TO TELL THE STORIES THEY HAD ALWAYS WANTED TO TELL.

But while all of the stories were completely faithful to the original *Star Wars* vision, there was something lacking in them, something for which we would have to compensate in the last remaining story: humor!

Several years past, comics writer Peter David had written a story for his regular column in *Comics Buyer's Guide*, "But I Digress." The story, "Skippy the Jedi Droid," was a *Star Wars* parody condensed into a single column, featuring the RS-unit that blew its top during the Jawa trader scene in *A New Hope*. The tale

"Skippy" became a fan favorite overnight, receiving fan mail, requests for his own series, even a few devoted web pages.

With that, *Star Wars Tales* was off! The only problem left was the problem that every anthology must face: how to keep fresh. Many comics anthologies have fallen by the wayside after editors put the best material in the first issue or two, leaving later issues for unknown or untried talent. Fortunately, with *Star Wars Tales*, an issue out on the stands was also a beacon to creators: here was a *Star Wars* anthology

most highly regarded creators in the comics community, and some from beyond comics. Recently, Kevin Rubio, creator of the popular and funny webfilm *Troops*, signed on for a story that web fans will not want to miss. As the newest creators make their breaks into comics, and as veteran creators decide that it's finally time for them to do a *Star Wars* story, it will be our pleasure to bring them to you in the pages of *Star Wars Tales*. ☀

Peeja Nobet rents holes to long-haul spacers from his kiosk at the Wex Spaceport on Sivren, and reminds everybody to be kind and rewind.

DARK TIDE RISING

MIKE STACKPOLE UNLEASHES THE ONSLAUGHT

by Jason Fry

Just a glance at Michael A. Stackpole's extensive résumé of Star Wars work reveals that he's a literary jack-of-all-trades. First, there are his six Star Wars novels, including five books in the X-Wing series starring Wedge Antilles and Rogue Squadron. Then there are the series he's written for Dark Horse Comics: the long-running, much-loved X-Wing Rogue Squadron and the just-completed *Union*, which told the story of the wedding of Luke Skywalker and Mara Jade.

Completing the trinity are the stories Stackpole wrote for the *Star Wars Adventure Journal*, *West End Games'* now-discontinued quarterly collection of fiction and adventures for the *Star Wars* role-playing game. (If you missed these, they're available in the Bantam collections *Tales From the Empire* and the new *Tales From the New Republic*.)

It's an impressive list. But then, the 42-year-old Stackpole has been a prolific creator since he sold his first gaming project to Flying Buffalo Inc. in 1977, two years before he graduated from the University of Vermont. Ten years later, FASA Corporation hired him to write a trilogy of novels set in the BattleTech gaming universe. Since then, he's written more than two dozen books, among them *Once a Hero*, *Talon: Revenant*, and the short-story collection *Wolf & Raven*. His arrival in the *Star Wars* universe came in the summer of 1995, with the publication of the Corran Horn story "Missed Chance" in the *Adventure Journal* and the first issue of the *Rogue Squadron*.

So it's no surprise to find him playing a key role in the telling of *The New Jedi Order*, the sprawling novel arc from Del Rey that begins 25 years after *A New Hope* and pits the New Republic against the Yuuzhan Vong, the ruthless species of extragalactic humanoids first encountered in *Vector Prime*.

Stackpole's latest novel, the just-pub-

lished *Star Wars: The New Jedi Order: Dark Tide: Onslaught* (Del Rey, \$6.99), picks up shortly after the events of *Vector Prime*. Yes, the Yuuzhan Vong are back—but having tested their foes, they're deadlier than before. Referring to R.A. (Bob) Salvatore's *Vector Prime*, which introduced the aliens, Stackpole tells the insider, "I had to make very appar-

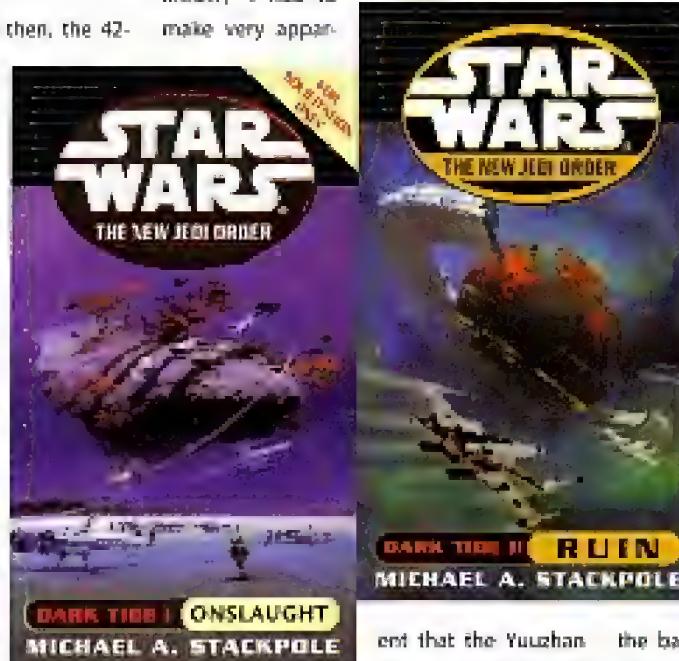
ently restrained Luke Skywalker of many post-*Return of the Jedi* books will feel their pulses pick up during a battle between the Jedi Master—wielding a lightsaber in each hand—and a pack of Yuuzhan Vong who have captured his nephew, the budding Jedi Jacen Solo. And then there are the slashrats, pheromone-inhibited carnivores who lurk in the deserts of the planet Bimmriel. As Stackpole recalls it, he started building such creatures in his mind by considering the naked mole rats of the Namibian deserts, then wondering what a mammalian crocodile might look like. The unholy result of that union will give many a reader the shivers.

But *Onslaught* isn't just action. Han Solo fans may be disappointed to learn that their hero, still reeling from the death of Chewbacca in *Vector Prime*, appears only briefly in *Onslaught*. But in Stackpole's hands, the shattered Corellian smuggler is a haunted figure who sticks in the mind long after his few scenes have passed.

Stackpole also picks up threads big and small from his earlier *Star Wars* novels and comics and weaves them through *Onslaught*. Gavin Darklighter, a raw rookie at the beginning of the *X-Wing* books (and a cousin of Luke's childhood friend Biggs), is now a colonel and

the battle-hardened leader of the legendary Rogue Squadron, while the likes of Wedge Antilles and Tycho Celchu have retired—at least for now. The wise Caamasid Elegos A'Kla, a key character in Stackpole's 1998 novel *Jedi* and Timothy Zahn's *Vision of the Future*, returns to serve as a mentor for Lela.

Stackpole will also resolve a minor mystery for Expanded Universe fans, who discovered in *Union* that Gavin Darklighter is now married—but not to whom he's wed. Fans who've been wondering about that will get



ent that the Yuuzhan Vong in Bob's novel were the equivalent of German brownshirts. The Yuuzhan Vong in this book are like the SS."

It sounds like a lot of action, and it is—but then readers of Stackpole's *X-Wing* novels expect that from him. At the same time, Stackpole warns those readers that *Onslaught* "isn't an *X-Wing* book—anyone thinking it is will be disappointed. But," he adds, "there's a lot of cool stuff in it."

How's this for cool? Fans used to the

their answer in Onslaught. "We're writing a huge soap opera," Stackpole says, "and sometimes what we hide is more important than what we show."

New threads are introduced or pulled in new directions in Onslaught, too, to be developed further in Stackpole's follow-up New Jedi Order book, *Dark Tide: Ruin* (due out in June)—or in future books by other authors. Says Stackpole, "The difficulty I've got with Onslaught and Ruin is that because they're in the very beginning of this long novel arc, I can ask a lot of questions, but I can't provide a lot of answers. I can't bring a lot of these characters to closure. Jacen and Anakin and those guys are looking at a long haul ahead of them—this is just the start of their hero-journey."

That journey, of course, is part of a much larger saga, one that started for Stackpole and others back in 1977, with *A New Hope*'s release in theaters. Stackpole remembers the day well. He says he saw a screening showing on Day One in a theater in Vermont. He was 19, a student working as a medical-history indexer with his father's medical practice and dreaming about being a writer.

"There were, like, 17 of us in the theater," he says, recalling that it was too early for the word of mouth that would propel the first Star Wars movie to box-office records. But Stackpole was captivated. "It was earth-shattering," he says. "It was like seeing in color for the first time. If walking out of that theater you'd have told me I'd have four novels on the New

"JACEN AND ANAKIN AND THOSE GUYS ARE LOOKING AT A LONG HAUL AHEAD OF THEM—THIS IS JUST THE START OF THEIR HERO-JOURNEY" — MICHAEL A. STACKPOLE

York Times bestseller list under the Star Wars name, I'd have said you were crazy."

Yet Stackpole became one of the preeminent Star Wars authors, beginning with his *X-Wing* books and comics about the Rogues, adventures he's referred to as "Star Wars meets *Top Gun*." He knew from the start that the main characters from the "classic" trilogy would only be allowed cameos in the *X-Wing* books, but says he was "quite happy" with that arrangement, noting that a brand-new cast of characters can free a writer to be more creative.

The reactions he got to the *X-Wing* stories, he says, showed him that fans were happy with the arrangement, too. "People said, 'You know, it's very good to see someone else saving the universe,'" he recalls. "That was a lot of fun."

With *I, Jedi*, Stackpole got his chance to use Luke Skywalker as a major character, although the book was written from the point of view of his own creation, Corran Horn. The book was something of a departure for the Star Wars novels: besides being written in the first-person, a good chunk of the action was woven around the events of Kevin J. Anderson's earlier Jedi Academy Trilogy, making *I, Jedi* and that trilogy complements to each other.

Stackpole is a quick worker, but *I, Jedi* went from his mind to his fingers and onto the

page with a speed that may have surprised even him: he says it was written in 31 days and might have been finished even sooner except for the fact that "there were days when I had to stop—because my hands hurt."

That book also marked an even deeper collaboration between Stackpole and Timothy Zahn, the dean of the new breed of Star Wars writers. While Stackpole was writing *I, Jedi*, Zahn was at work on *Specter of the Past* and *Vision of the Future*. The two authors compared chapters they'd written featuring each other's characters and worked to make sure their tales melded together into a whole. "It's been very cool working with Tim in that way," Stackpole says. "His writing style and my writing style are different, but the way we think about characters tends to run pretty close."

Stackpole is equally enthusiastic about the latest Star Wars movie, Episode I: *The Phantom Menace*. "I was just grooving on all the Jedi stuff," he says. Excitement rises in his voice as he muses about the possibility of tying Corran Horn's Jedi grandfather into a tale of the Episode I era—or of playing some other role in that part of the Star Wars saga.

"It's a universe that I love," he says. "All they have to do is glance vaguely in my direction, and I'll be there." ♦

LONG RANGE SENSORS

It's going to be a busy spring.

The New Jedi Order series will continue in June with the second of Michael A. Stackpole's books in the series, *Star Wars: The New Jedi Order: Dark Tide: Ruin* (Del Rey, \$6.99). Next up after that comes August's *Star Wars: The New Jedi Order: Agents of Chaos* (Del Rey, \$6.99), the first Star Wars book by veteran novelist James Luceno....

On the nonfiction front, April will see the publication of *The Essential Chronology* (Del Rey, \$18.95), by Daniel Wallace and Kevin J. Anderson. In *The Essential Chronology*, Wallace and Anderson offer a crash course in galactic history from the formation of the Republic soon before Episode I to the last days before The New Jedi Order—as well as some history that's never appeared anywhere else....

In late February, readers will finally get the chance to peek into the mind of the mysterious Darth Maul, as the Sith Lord himself tells the story of Episode I from his own perspective in *Star Wars Journal: Darth Maul* (Scholastic, \$5.99). Well, Maul does get a little help from author Jude

Watson, who adds some new twists into the softcover, revealing some of Maul's adventures that haven't yet been told....

Next, late March will bring the seventh Jedi Apprentice book, *The Captive Temple* (Scholastic, \$4.99), in which Qui-Gon Jinn and Obi-Wan Kenobi must figure out who has infiltrated the Jedi Temple on Coruscant in an attempt to assassinate Yoda. That will be followed by *The Day of Reckoning* (Scholastic, \$4.99), in which Qui-Gon pursues his renegade apprentice Xanatos to the planet Telos....

Episode I Adventures, the combination novella/games available through Scholastic's club for young readers, will continue with an arc of books starring Anakin Skywalker and his friends on Tatooine in the days before Episode I. If you're a member of the club, look for *The Ghosting Children*, *The Hunt for Anakin Skywalker*, *Capture Artoo-Detoo* and *Trouble on Tatooine* to hit your mailbox soon. Following that, the series will shift gears to Naboo, with the spotlight falling on a certain well-known Gungan. ♦

—Jason Fry





scouting the galaxy

BRING ME THE HEAD OF DARTH MAUL

MORE CRUNCHY TALES FROM THE COLLECTING FRONTIER

by Steve Sansweet

I sure hope your holidays were great, and that those of you hoping to get some cool Star Wars items as gifts had your dreams fulfilled. There are going to be lots of really great collectibles to hunt for this year—not nearly as many items as we saw with the launch of *The Phantom Menace*, but the quality will more than make up for the smaller quantity. Store and other exclusives will return, adding to the challenge of staying in the know and getting in on the hunt at the beginning. So stay tuned to the Insider, the official shop, starwars.com, Star Wars Galaxy Collector, and Hasbro's starwars.hasbro.com among other places.

Now, to your questions...

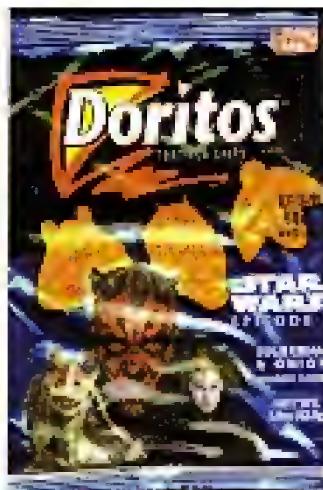
Greedo Dorito

In January 1998, I saw a new Frito Lay snack bag for the Star Wars Trilogy Special Edition here in Puerto Rico. They were for honey BBQ corn chips shaped like some Star Wars characters, and they weren't that good but I kept three bags like any decent Star Wars collector would. Now I have nine new bags of Doritos sour cream and onion shaped snacks for Episode I, but I don't know if they were distributed globally or only in Puerto Rico. How valuable are these bags, and is an open bag less collectible than a sealed one?

FERNANDO CASTRO
Guaynabo, PR

Let's see, your photo shows nine flattened bags that once contained sour cream and onion flavored Doritos chips in the shape of the heads of Darth Maul, Queen Amidala and Jar Jar Binks. At 200 calories and 11 grams of fat per bag, that adds up to... a lot of fat and calories. I hope you didn't empty them by yourself, or in one day, but that's the way collectors want them.

Snack bags should be opened as carefully as possible at the top or bottom seams, the contents emp-



CRUNCH ALL YOU WANT: These character-shaped chips were available in select territories like Puerto Rico.

ted, and then the bags rinsed thoroughly in warm soapy water and dried thoroughly. Anything less will inevitably lead to a bug problem sometime down the road. Packaging material like these bags are sought after by a small subset of collectors—me included—who find the graphics cool and know that 99%+ of these bags will be thrown away. Still, even in the best of circumstances, it would be tough to get more than \$3 to \$5 each for your treasures.

These chips were only available in a few select territories. By the way, if your memory isn't playing tricks and you truly bought the

honey BBQ corn chips in January 1998 instead of January 1997 when they came out in advance of the Special Edition, no wonder they weren't that good!

Vader Tots

A few months back I bought a Darth Vader with Removable

Those are a lot of questions, Richard, but since you signed yourself as "a Star Wars Fanatic" (something I never would have guessed), we'll go for a triple answer.

First, the clear lightsaber my usual line is that manufacturing errors don't add to value—in fact, they usually detract. But this is one of those intriguing exceptions. Not a variation (which implies that it was produced in substantial enough numbers that there could be hundreds or thousands produced before a "running" change was made during the manufacturing process); this

"IS AN OPEN BAG LESS COLLECTIBLE THAN A SEALED ONE?" — FERNANDO CASTRO, Guaynabo, PR

Helmet figure, but this one has a clear lightsaber. It is still sealed on the card, and I've only heard of one other. What can you tell me about this figure and how much it might be worth?

Also, in the interview with George Lucas for the Star Wars Trilogy Special Edition videotapes, there was a figure visible of Darth Vader about to do a downward strike with his lightsaber. Do you know where I can get one?

RICHARD SMITH
Broken Arrow, OK

P.S.: Whatever happened to some of the model kits released when the trilogy first came out such as the A-wing, B-wing, snowspeeder, etc.?

sounds like it might be a pre-production lightsaber test that somehow got into the package. It's impossible to set a realistic price on a piece like this; if and when it comes time to sell, your best bet would be to auction it off, either through a dealer or by yourself on an Internet auction site. Photos would be essential, including close-ups of the seal around the plastic bubble, to prove its authenticity.

The other Vader figure you mention (from the interview) was the ceramic Cinemecast from Kenner (now Hasbro), one of a few different movie-related pieces (including a Jurassic Park raptor and a Predator) in the line, which was also available through direct-mail order. Unfortunately, as great as these heroic pieces were,



DOU OF THE DAY: dinner's majestic 16-inch ceramic Cinemocopt Darth Vader prepares to strike back at an old nemesis from his days in TV commercials.

the marketing plan wasn't, so the line quickly died. This Darth is 15 inches tall and magnificently sculpted in an action pose with his lightsaber in full swing. There was supposed to be a companion Luke Skywalker piece, but it never made it past the prototype stage.

Vader originally sold for \$200, but a few were left and have been sold for various mark-down prices by vendors over the last few years. The most recent price I saw was in November when XKids.com was

offering them for \$40 each, with no shipping charges! What a fine holiday gift that would have made.

As for the model kits, most of the original kits were reissued in the mid- to late-1990s, and some may still be on the shelves of large hobby specialty shops for the regular retail price. If not, there are many dealers who sell old stock plastic kits. Look in genre or toy magazines, or search the Internet.

Double-Sided Light Boxer

I worked in a movie theater at the time of the release of the Star Wars Trilogy Special Edition, and I had the great opportunity to grab all four posters that were issued, including the one with the ingot logo. They are all double-sided. I know that these were also available single-sided, so I want to know if the double-sided ones are more valuable.

ANGEL RUIZ New Britain, CT

By "grab," I hope you mean the theater manager gave you a set after the run was over. Posters are printed with a mirror image on the

normally blank backside for use in the high-intensity light-boxes that many theaters use to display posters. It gives them richer colors, and prevents the image from being "washed away" if the light is too bright. Posters made available for sale through specialized outlets such as the Insider's Java Trader shop.starwars.com, and QVC don't need to undergo the same treatment for home use. SWL collectors go for scarcity, so they value the shorter-printed double-sided posters more, and often pay two- to four-times more than for the single-sided versions. Since the double-sided posters are not meant for sale, and often are supposed to be destroyed or turned back to the distributor, they will always be in shorter supply.

Finger Licking 'Tude

I have the Kentucky Fried Chicken toys for Episode I, and I was told that no KFCs got the Trade Federation fighter. But there is one in the displays at the restaurants. Why is this? And how much are the displays worth?

TRAVIS JACOBSON Willits, CA

managers should have called to rectify that problem. A restaurant display of all the toys in mint condition would probably sell for \$35 to \$55, depending on condition—the best being one that was never used and is still in its original packaging.



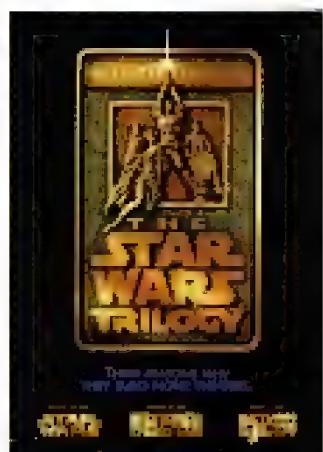
GOING GOLD: C-3PO is the second in a series of Masterpiece editions.

Jedi Masterpiece

I was wandering the Star Wars section of a local comic store the other day when I was overjoyed to see another of the wonderful Star Wars Masterpiece Editions on the shelf, this one on C-3PO. I had enjoyed the Anakin one so much that I bought it right there on the spot. Are there plans for any more of these treasures, possibly even Chewbacca?

SAM ESPOSITO Rome, NY

Well, I'm overjoyed that you're overjoyed! The Anakin book was great fun for me to put together along with Daniel Wallace and Josh Ling, and Dan and Josh did a great job on Threepio. (The Fan Club is selling copies autographed by Anthony Daniels—and he didn't even write one word of it—although the book is dedicated to him.) Yes, I can tell you that Chronicle Books hopes to issue a Masterpiece Edition every year. The trick is to try to get characters pertinent to both Classic and prequel trilogies, without giving anything away before new films are released. Next year's book is about... whoops! It's too early to spill the beans, but the concept is very cool. ☺



TWO SIDES ARE BETTER THAN ONE! The double-sided Special Edition poster was displayed in light boxes.



X-WING CHAMP: Was the Trade Federation fighter MIA at KFC?

You were given some misinformation. The Trade Federation fighter was in the display because it was indeed a KFC premium. It's possible one restaurant or even one region didn't get the toy, but the

scouting for answers

Please send your questions and comments about collectibles to SCOUTING THE GALLERY, P.O. Box 2698, Petaluma, CA 94953-2698. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.



ALL decked OUT

BY RICH HANDLEY

Determined card players congregate at a fancy hotel, competing for high stakes and notoriety. Celebrities make their way through the room as the feverish game play continues. Those who bartended out early on watch the proceedings with a mixture of fascination, support, and envy for those who have made it this far. Ultimately, a lucky few will return home with extravagant prizes and the thrill of victory, while the rest will leave empty-handed save for memories of a good time shared.

Did this scene take place in Las Vegas? Atlantic City?

Actually... Virginia. Specifically, the Cavalier Hotel in Virginia Beach, where players from around the globe assembled from November 11-14, 1999, to test their mettle in DecipherCon '99's Star Wars Customizable Card Game World Championship. For the uninitiated, the popular Decipher CCG is a two-player game of strategy in which players compete on the side of either the Empire or the Rebellion. Players construct their own 60-card decks as they wish, using the cards' characters, vehicles, weapons, and powers to rid their opponent of his or her entire deck.

In all, 32 finalists strove to show their mastery during this four-day tournament, including reigning champion Matt Potter of Minnesota (Insider #43). Most had been named in prior

local qualifying events, while the last two positions were decided in an eight-hour Wild Card Open on Thursday. With the final spots filled, Day One of the tournament officially began Friday morning, running most of the day until all but 12 players had been eliminated. Those 12 then competed on Saturday until only two survived, after which a benefit dinner was held to honor the finalists and winners.

This year, top honors went to Gary Carman of Bristol, England, and Steven Lewis of Nashville, Tennessee, who faced off Saturday in the World Championship Final Confrontation. Attendees watched excitedly from a full-screen video feed in an adjoining room as Carman and Lewis battled using Light and Dark Side constructed decks.

Said Mark Tuttle, Decipher's Star Wars Discussion List Moderator, "Both players played masterfully. The end of the game was some of the best Force manipulation I've ever seen." Spectators clearly concurred, considering the enthusiastic cheers reverberating around the Viewing Room. In the words of Highlander's Duncan McLeod, however, "In the end, there can be only one." That one, Gary Carman, became Decipher's 1999 Star Wars CCG World Champion.

According to Decipher staffer Kyle Heuer, this is the third time a Brit has made it to the Star Wars finals, but the first time one has taken first place. Carman, who won the first game with 28 minutes and 47 seconds on the clock, said he was happy with the outcome but was concerned during Game Two. "I knew Steven was playing speeders and I think the pivotal moment was when he tried to kill Vader."

But Carman prevailed, with nothing but praise for his opponent. "We've played before, and I was pleased in the first game — I was win-

ning by 22 against really good opponents. Going into the second game, then, his goal is unable-to-win was simply to lose by less than 22. 'If I win the game, it's a bonus,' he said. 'But I knew he had a strong deck and it was really close. I knew the key elements would be how quickly I could get undercover speeder in, and what defense he had; whether he was playing Snipe or some other defense.'

Carman's biggest concern in Game Two involved his hidden base. "I knew he'd started security precautions. I knew he was playing three tortures, so inserts were my primary source of damage. That was a real problem. I knew the battle plan would be a problem for me because I just couldn't go to ground anywhere."

Ultimately, Carman relied on his instincts and experience from endless hours of past game play, with his accumulated knowledge on display in this head-spinning assessment of his final strategy: "It's a late game," he said, "so even if I get a triple-draw, I'm playing six Force to try and drain. I have my two systems: Kessel and Kessel, which I could try and drain. I'm not playing 'Kwing Swarm' and I've got no beat-down, so I can't get him off the systems. If he sits there with a Star Destroyer and some pilers, I can't remove him from that, so I can lose both my drain sites and I'll be triple-drawing him for one. If he starts getting through that, I can potentially get carried in the second game and lose by more than 23. If that happens, I lose the match. So I just tried to play a cagey game."

Gratefully accepting hearty congratulations from passersby, Carman said he had only one plan for celebrating: "I'm going to get drunk!" Those listening to his dizzying jargon had the same idea.

Carman's opponent, Steven Lewis, fought valiantly in this tournament. Though he won Game Two with five minutes and 44 seconds on the clock, he was unable to beat Carman's 22-card lead and took Second Place. His success in that game earned wild applause.



The Competition is Fierce at Decipher's 4th Annual Star Wars CCG World Championships

From the moment he first laid eyes on his only chance, Lewis knew he had to get Carrman's deck early in the game. "I knew if I could get it early enough, I could probably just rip right off in a couple of rounds and see if I might be able to pull it off — if I just stopped drawing, watched my Force, and bat and run now and then. That was the only way I could've done it."

Meanwhile, players not competing for the World Cup also had their fun at other events forays. The "Nobodies" team utilized constructed decks to "take sides" in the Star Wars universe, while "The Sixth Thing" team pitted one player with the opponent's deck. The most daunting was the "Star Wars" competition in which players had to physically destroy all their cards. Several "Sealed Deck" regulations were put in place in the tournament to prevent players from getting rid of their cards. Of course, if a card was destroyed, it could not be used again.

After a mild cold year, for the first time in six years, in 1999, the Decipher Young Jedi 1999 World Championship, in which players hoping to be the Big 12 win the title of World Champion. According to Decipher Productions Manager Jonathan Quisenberry, "Young Jedi is a much quicker game than Star Wars. It has a shorter learning curve. In terms of the game audience, the 12s are trying to younger players because it only takes 15 minutes or so."

First place in the tournament went to St. Louis native Greg Heidler, who rated his performance as "the best I've ever played." His strategy, he said, was to fill his own Star deck with cards. Then of each turn in the red dot, and in the blue dot, and the red were all high-quality cards with a power between 14 and 18, which just about kill off anything.

Ironically, Heidler did not originally intend to compete in Young Jedi. "I came here to qualify for the Star Wars open, lost, and tried instead for Young Jedi." Of opponent Matthew Reed, he commented, "Matt's a real good guy. We had fun in a couple of games. He has good decks, but the one mistake that I saw was his not standing with Naboo on the second game. It probably would have limited my chances of winning a bit more—though I probably would have fought a bit harder if he had."

Reed said he was satisfied with Second Place. "I think I did pretty well; I went in not to win, but to have fun. As I started winning more games, I started getting more confident." Reed reflected no regrets over the outcome, saying, "I think I played to the best of my ability. I've never been a tank deck so far, luckily, I hadn't to rely on the tournament. That 'Queen Amidala and her Bopper' deck I had not played either so that was a little surprise. They're very nice, strong decks." He admitted there was little he could have done differently. "I didn't play the 'two 18 cards' or the combinations of characters. In Young Jedi you can really adapt your strategies that well." Like Carrman, Lewis, and Heidler, Reed said he plans to return for another go-around next year.

While the series progressed, action figures, Bullock's card photographs of himself at 1994's FAN EXPO Happy to make house calls to meet the British star, "It's a real pleasure to be here," Bullock enthused. "Everyone is so young and exciting, the time is a real treat. Doing these cons is a lot of fun for me, you know. I've been doing this for years now, and it's very gratifying that people still remember me at 1994 FAN EXPO."

Also touring photo with Bullock, BLM, the walking and talking model hired by Bullock to play the May 2000 Star Wars card—and who appeared on our last cover for Issue #47. Out in the same leather vest he co-designed with one of the card, Bullock had just a specialty uniform, when a woman's light turned and told the hero she was having a great time meeting fans for the first time. "It hasn't been a typical job," she explained. "This doesn't really fit into the budget, but..."

Bullock's final card, along with other



Star Wars CCG TOP 12 FINALISTS '99

| | |
|-------------------------|--------------------|
| 1. GARY CARRMAN | BRISTOL ENGLAND |
| 2. STEVEN LEWIS | TENNESSEE USA |
| 3. MARTIN AKESSAN | VÄSTERÅS SWEDEN |
| 4. STEVE BRENTSON | CONNECTICUT USA |
| 5. PAUL TODD FELDHORN | CALIFORNIA USA |
| 6. CLINT HAYS | TENNESSEE USA |
| 7. STUART JONES | VICTORIA AUSTRALIA |
| 8. JAMES LAFFERTY | CALIFORNIA USA |
| 9. YANNICK LAPONTE | QUEBEC CANADA |
| 10. JASON KILBY | OREGON USA |
| 11. GREGORY REID | INDIANAPOLIS USA |
| 12. BRISTIEN WINKELHAUS | WUPPERTAL GERMANY |

upcoming cards including a fully computer-generated Dengar and a modified Z-95 Headhunter were on display throughout the weekend. These new cards will hit stores sometime in 2000. In addition, Decipher CEO Michael Warner Holland announced that the Death Star II card would be the last era-specific expansion set for the line. Being instead, future expansions will focus instead on single characters, beginning with Luke Skywalker and Darth Vader. As for what the public can expect to see from 1999, he said, "I hope would say, not even the popularity of the game, and the popularity of Star Wars, the popularity of Star Wars, the popularity of Star Wars, the popularity of Star Wars."

Decipher's final card, along with other



Karen Jones (left) and Debbie Bullock (right).

Photo copyright 1999, Star Wars, Inc.

* CONTINUED FROM PAGE 8

Phantom Menace nine times. The movie rocked, and the only thing that disappointed me was the fact that I could not see it an even 10 times. So you can imagine how I felt when I heard it was coming back out for one week. I was ecstatic. I am so glad Mr. Lucas decided to do this for us devoted fans, to help hold us over until Episode II. Thank you again for the best magazine ever.

MATTHEW SIEGMUND
Baltimore, MD

Something Wicket This Way Comes

I WANT TO THANK YOU for the fantastic article on Return of the Ewok (Insider #45). The existence of this film was actually first revealed in a 1983 book called *The Making of Return of the Jedi* (edited by John Phillip Peeples, published by Del Rey/Valentine). I learned about the film 10 years ago when I borrowed the book from the library, and I've spent 10 long years wanting to know more about it. Thanks to your magazine, my wish has come true. But now, I have another wish: to see the film! Are there any plans to make it available to the public?

CAROLYN HALDAR Tucson, AZ

"I WAS ABLE TO FIND A TREASURE TROVE OF INFORMATION IN STAR WARS INSIDER MAGAZINES..." ARON SHAY Waterville, ME

Happy to fulfill your first wish, Carolyn—wish I could help with the second. Due to the poor picture quality of the incomplete film, as well as a myriad of legal issues regarding certain elements of the film, there are no plans to release Return of the Ewok on video. However, Warwick Davis does sometimes show his tape of the film at convention appearances (it debuted at the Star Wars Celebration last spring in Denver). So far, that's your best bet.

Book 'Em, Greedo

I'VE NEVER WRITTEN TO A MAGAZINE BEFORE, but after reading Star Wars Bookshelf (Insider #44 and #46), I had to say how wonderful this new column is. I'm a stay-at-home mom of four kids, ages nine to 13, and Star Wars books are what I collect. As it is, two of the kids are reading my books. I've been a fan of the Star Wars universe since '77 when my dad took me to see the

movie. Since then, I've been reading and collecting almost anything I can get my hands on to expand that universe. Will the Star Wars Bookshelf deal only with upcoming releases, or will it look back at some of the previously-released books?

DARLENE MATTNER
Imperial, MO

I want to thank you for beginning a column on Star Wars books. Even though it won't be in every issue, it's better than nothing. I wish you would consider reviewing Star Wars books in every issue.

CATHERINE KEECHIOR
Seattle, WA

Another wish fulfilled! Due to popular demand, Star Wars Bookshelf now appears in every issue—and so does our comics column, The Horse's Mouth (they used to rotate with each other). And while the Bookshelf will tend to focus on new releases, the column will definitely take looks back at classic Star Wars books. In fact, that's exactly what's upcoming in Insider #47...

All Hail the Queen
I COULDN'T BELIEVE MY EYES after scanning Rebel Rumblings in Insider #45 and #46—in none of the

issues was there a single humuh for the Natalie Portman interview in Insider #44. Unbelievable! I've read the interview incessantly. I love it! I can understand why there were no cheers for the interview in Insider #45, since the column was talking just about the Phantom Menace movie. The thing was, many of the fans were proclaiming their favorite characters, yet not one fan said Queen Amidala was his or her sole favorite. She's my favorite character, by far.

So then, in Insider #46, I thought there would be a letter or two, with someone saying they loved Ms. Portman's interview, and the character she played. There wasn't, so that's why I wrote this letter—to speak for myself and other fans who didn't have their feelings published. Despite these recent flaws, I absolutely love your magazine, and read it cover-to-cover. Keep up the good work!

CARLTON BROWN
Northfield, MA



Sith-o-Lantern

I THOUGHT YOU MIGHT LIKE these photographs of my Darth Maul jack-o'-lantern. I used the photograph on page 54 of Insider #42 as a template. I hope its evil Sith influence is not the reason why I only got three trick-or-treaters on Halloween!

PIPER HOMING Tahachapi, CA

If you're Ewan McGregor, you can go through life quite well, apparently.

Report of the Jedi

HELLO TO ALL THOSE WORKING FOR STAR WARS INSIDER. I wanted to write in telling you guys how great your issues are, and how much of a help they can be. Late last April, I was assigned by my 10th grade English teacher to do a research project on anything I wanted. Since the Special Edition opened in 1997, I have been a Star Wars fan, so I decided to go for it. I chose my topic, "The Effects of Star Wars on the World We Know Today."

I was able to find a treasure trove of information in Star Wars Insider magazines, and I was able to cite a lot, ranging from Scott Chennoff's Simpsons/Star Wars article (Insider #38) to Jon Bradley Snyder's Star Wars Rocks article (Insider #40). I was also able to use information from the article for a poetry project in which we took the lyrics to Weird Al's "Yoda" and used them as an example of poetry.

The result of weeks of stressful work and research of many sources was a whopping 10-page report. When I turned in the whole thing, complete with a title page in Star Wars font, people were impressed, and when I got the report back a few weeks later, I laid eyes on an A. That was totally awesome. I am only a 16-year-old girl but this report will help me in the years to come. When school gets tough, I can look back on the English paper that made it all good. I guess that was a roundabout way to say thank you to everyone working on the magazine, and everyone who worked on the films, or has yet to work on the films in the future.

ARON SHAY Waterville, ME

You're welcome, Aron! I always knew the Insider was helping people. I just couldn't put my finger on how.



Starr Report

I WAS GOING THROUGH SOME OLD PICTURES and found this photo. You don't suppose this is how the Rebels found their way? I think it's on Interstate 80, approximately 30 miles east of Elko, Nevada.

K. OTTO PHILLIPS Meeker, CO

Thanks for filling me in—if I would have known that Simpson's article was going to make such an impact (see also Star News on page 12), I would have worked a lot harder on it! I'm currently in the process of forwarding your letter to all of my former high school teachers and college professors, just to show them what a big shot I am, having my writing cited in academic papers and all. That oughta change a few minds, don't you think?

Raiders Is Greater

I KNOW ALL THE BUZZ is about *The Phantom Menace* right now, but I am writing you about another film: *Raiders of the Lost Ark*. I think it should be re-released for its 20th anniversary in 2001. It's hard to believe it's been almost 20 years since it hit theaters. *Raiders* is such an excellent movie. It was even nominated for Best Picture, along with several other Oscar nominations. It would be wonderful to see it in theaters again—especially with the sound systems they have now. With the success of other films that have been re-released, why not *Raiders*? Maybe if you print my letter, people will start to talk about *Raiders* more and want to see it released again.

KEVIN RAISLEY Prescott, AZ

It's so nice to be in agreement with so many readers in a row—maybe this whole new millennium thing is going pretty well after all. I'm sure there are few Insider readers who would disagree that *Raiders of the Lost Ark* is one of the greatest movies ever made and would not be thrilled to see a digitally remastered version on the big screen in 2001. With all the activity at Lucasfilm regarding Episode II, which is scheduled for

release in 2002, it remains to be seen whether time will be available to celebrate the movie's 20th anniversary with a re-release, but you can be sure we'll be celebrating the milestone here in the Insider. But first, we've got another 20th anniversary to celebrate: *The Empire Strikes Back* was released in May, 1980—but more about that in our next issue...

More Menacing Questions

AT THE END OF EPISODE I, there was a guy in the background with the Jedi who I think was supposed to be Mace Windu. The only thing was that it wasn't Samuel L. Jackson. Why wasn't Mr. Jackson in this scene?

KRIS OLLER Modesto, CA

The shot was a "pick-up" shot after principal photography, at a time when Jackson was already working on another movie. Since Windu was only in the background briefly, it was decided it was not necessary for Jackson to be there for the shot.

In *The Phantom Menace*, Anakin Skywalker is credited with building C-3PO, but I checked my 1997 12-inch action figure of C-3PO, and the story on the inside cover read, "Threepio was activated 112 years before his adventures with the Alliance." How can this be reconciled with Episode II?

SCOTT M. SIDNER Pickerington, OH

Sorry Scott, but we'll have to wait until after Episode II to answer this one!

IN THE SHIPS OF EPISODE I article (Insider #44), you mention that

Gasgano is a Troiken. But I own *Star Wars Episode I Racer* for Nintendo 64, and the instruction manual states he is of the Xexto species. Please clarify the species of Gasgano.

JUSTIN ABDICH
Prineville, OR

IN INSIDER #44, you state that Gasgano's species is Troiken, but in the *Star Wars Episode I Scrapbook*, Gasgano is referred to as "a 24-fingered Xexto." Which is the correct species?

Well guys, Gasgano is indeed a Xexto ... from the planet Troiken.

Is it true that the working title for Episode II is "Rise of the Empire?" I read this recently.

JOSHUA UNGAR
Lake Forest, CA

Nope. The working title for Episode II is ... Episode II.

Work Force

AFTER READING IN REBEL RUMBLINGS about fans naming their pets after Star Wars characters (Insider #43), I became curious about another naming pastime. As you can see by my letterhead, I named my design business after my favorite X-wing squadron. I wanted to honor my favorite film and undying passion in a permanent way—but I also needed to come up with a name subtle enough so as not to rile any

copyright lawyers. After much consideration, I arrived at Rogue Design, Ltd.

Anyone who knows me understands the *Star Wars* reference easily, and any *Star Wars* fan would certainly get it. But to a casual observer, the name appears to be perfectly earthly. I'd love to hear about other business owners who managed to come up with *Star Wars*-related names for their businesses. I'm sure there are many of them out there.

SHERRY TROTTER
Baltimore, MD

Battle to the Darth

DARTH MAUL IS A GREAT VILLAIN, very evil and all that. I love him. But is he really better than Darth Vader? I don't think so. Just because Maul can fight like it's 1999 doesn't mean Vader wasn't just as skilled. You have to consider the new technology put into the battle scenes in Episode I and the fact that Ray Park is a world renowned fighter. Then again, judging by the classic trilogy, Vader was pretty impressive. Notice how Luke is bouncing around with all his might while Vader is swinging his saber around with one hand, looking almost bored. No, I'm not going to fall for some new bad guy. Vader is the chosen one.

MICHAEL REITCHIE Winter Park, FL

Hmm...let's see. Darth Maul killed by Obi-Wan. Obi-Wan killed by Darth Vader. Moff said. ♦



Celebration Consolidation

WE WISH TO THANK YOU for the amazing *Star Wars* Celebration at the Air and Space Museum in Denver. It far exceeded our expectations. I'm definitely one of the luckiest *Star Wars* fans in the universe—not only do I live just three hours from Denver, I happen to be dating a girl who is just as passionate about *Star Wars* as I am. I'd been planning to propose to her for some time, and when I learned of the Celebration, I thought it was the perfect opportunity. Thanks to the photo-op you provided with Darth Maul and Jar Jar, we were able to capture the moment on film. I've included a copy of the picture—as you can see, she said yes.

SCOTT KIMMEE & AIMEE BROWN
Steamboat Springs, CO

THE LAST PAGE: THE ROGUES GALLERY



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**STAR
WARS**
EPISODE I

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